

THE One
AN emap. Images PUBLICATION
FEBRUARY 1991
ISSUE 29
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MAGAZINE OF THE YEAR!
9 770955 408053
FOR AMIGA, ATARI ST AND PC GAMES
IT'S A GAS!
Image Works' Killing Cloud
ENTERPRISE INITIATIVE
Vektor Grafix Space Shuttle
GET THIS!
A Complete US Gold Game!
ORIENT EXCESS?
System 3's Ninja III
WHAT! NO DISK? SEE YOUR NEWSAGENT IMMEDIATELY!
TARGET FOUND
SMASHING!
UbiSoft's Pro Tennis Tour II

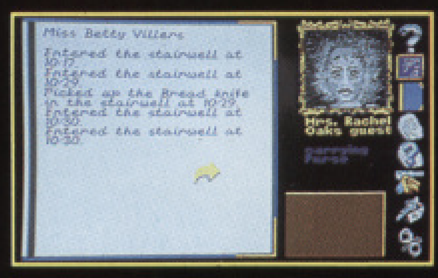
GOLD IN

The city's alive, an electronic jungle, a million windows dance with the projected patterns of multi-coloured imagery, the corridors of power echo with the sound of digitalised technology as countless...









MURDER

CBM 64/128 Disk, Atari ST, Amiga, PC & Compatibles.

- *3 million murders provide the ultimate challenge, variety and replayability.*
- *A classic race against the clock - you have 2 hours to solve the murder.*
- *Point 'n' click control - providing a totally interactive environment.*

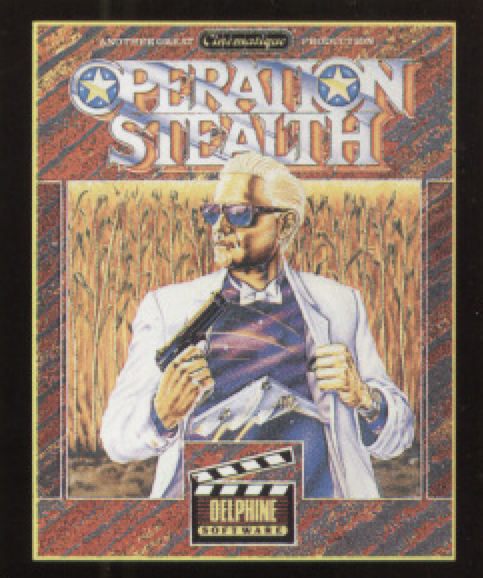




LOOM™

Atari St, Amiga, PC & Compatibles

- *Stunning high resolution, 3D landscapes.*
- *Sophisticated score & musical effects.*
- *Point 'n' click control of characters, objects & magic spells.*





OPERATION STEALTH

Atari ST, Amiga, PC & Compatibles

- *Fully mouse - driven Cinématique™ operating system.*
- *PC version features 256 colours (VGA).*
- *Superb music enhanced by Ad Lib and Roland compatibility (PC version).*

Contact Danielle Woodyatt at US Gold for further information on our extensive range of high quality PC software titles.

THE CITY

...machines open doors into new worlds of computer entertainment. A solitary figure walks the streets, head bent, dejected. Take pity, tell him about the GOLD IN THE CITY.









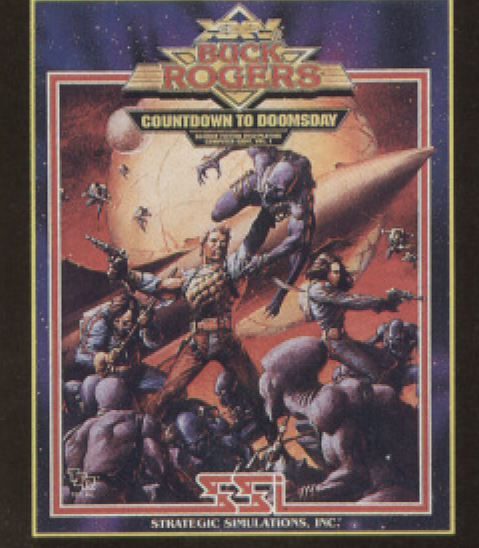




THEIR FINEST HOUR™
THE BATTLE OF BRITAIN

Atari ST, Amiga, PC & Compatibles

- *Create your own mission with authentic combat action.*
- *Comprehensive 200 pages historical catalogue.*
- *Unique reply camera plus a host of special features.*

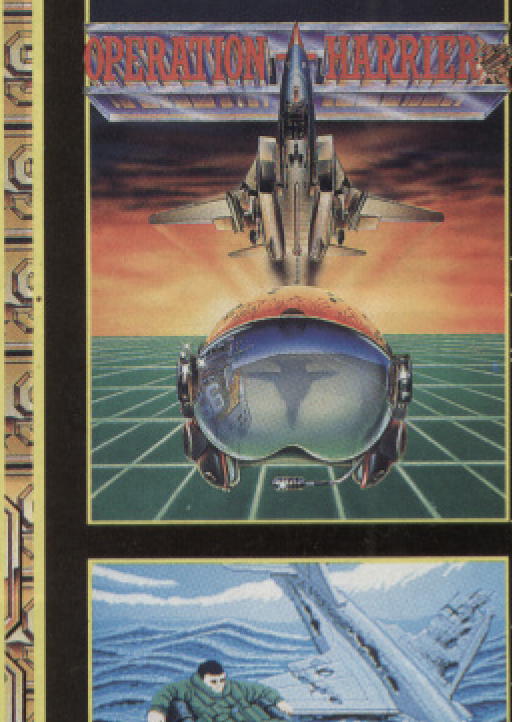




BUCK ROGERS™
COUNTDOWN TO DOOMSDAY

Amiga, PC & Compatibles, C64 disk

- *Detailed computer role playing game.*
- *Battle a myriad of strange beings, including lightening reflexed terrain desert runners, galactic pirates and assault robots.*





OPERATION HARRIER

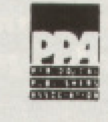
Atari ST, Amiga & PC & Compatibles

- *Features unique ROTOSCAPE rotating-landscape technique.*
- *5 complex missions to tackle and complete.*
- *Ad Lib and Roland sonic support (PC version).*

Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.

US Gold Ltd., Units 2/3 Holford Way, Holford, Birmingham B6 7AX. Tel: 021 625 3366









IN

4 UP FRONT

A new year and a new member of staff. Well, 'ish'. After many months of contributing on the side, Paul Presley joins the team to fill the hole left by the irrepressible Gary Whitta. Meanwhile, Demos and Releases return as promised, the 16-bit consoles feature arrives and, due to demand, the Letters page has become two. And there are even more changes to come!





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REGULARS



SIDE



FEATURES



YOU MAY be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to help convey the 'feel' of the game. Provided with each review are opinions highlighting any good and bad points, plus prices, release dates and ratings where possible. Basically there's something for everyone – at best a highly detailed review and at worst a highly detailed preview. There's nothing clever, just straightforward facts and ratings. Updates follow where appropriate.

GRAPHICS
Not necessarily how colourful or well drawn they are, but how well they are used.

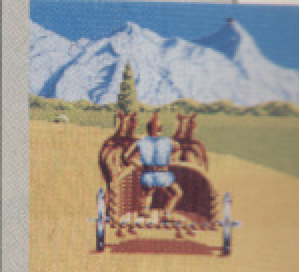
SOUND
Again, not a reflection of quantity or indeed quality of sound, but how well it's used.

PLAYABILITY
How does the game feel? Is it addictive or just plain uninteresting.

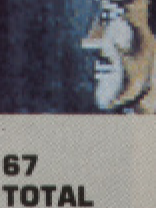
VALUE
Essentially a reflection of lasting interest – how much game you get for your money.

OVERALL
A useful point of reference – a summary of the preceding ratings.

REVIEWED









ADVERTISERS INDEX

Who advertising what and where.

A TEENAGE REMBRANDT

Dear Gary,
I am 13 years of age. I have an Amiga 500 with three megabytes of RAM and yet I am still finding it hard to do a fairly long animation sequence with **DPaint III**. Please could you tell me of a really decent paint or video package that I could create a really long animation sequence with. I have heard of the **Disney Animation Studio** but for a hundred quid is it really worth it? The same goes for **DVideo III**.
Brett Gibbons, Hucclecote, Gloucester
PS I have also bought **MasterSound** and I have managed to save a two-minute sample onto a disk but I have tried everything like Play and On in the start-up sequence but the most they play of the sample is 10 seconds. As you have guessed by now I am trying to make a demo disk.

DPaint III isn't so bad. As for Disney's animation package, we can't comment because we haven't had a chance to see it yet. You can expect a full report as soon as we get a copy. None of us has much to do with Mastersound, so we can't help. But maybe someone out there can...

BIG JUGS

Dear Gary,
I have just read the January edition of your magazine and would like to congratulate you. You have managed to prove just how chauvinistic a magazine can be. Are computer games designed only for male enjoyment? I don't think so, but obviously your magazine does.

I found January's edition offensive and it totally put me off reading The One ever again. I personally do not want a cover girl calendar on my wall and I am sure that you must have other female readers who feel the same. I am also sure that your distasteful calendar did appeal to your male readers who are, admittedly, probably of a majority but, what else can you expect when you print something like that! I am studying Computing at Secondary School and recently read a book which during one chapter asked the question, "Why is it that it is predominately men who get the interesting and well-paid jobs to design, sell and maintain computers?"

The book however, left the topic at that and did not go on to answer the question it asked. Maybe the answer has something to do with the fact that very few girls are encouraged to take an interest in computers and those who do are put off when they continuously read sources like your magazine who, at times, obviously aim their magazines at guys and totally ignore and fail to acknowledge any other sex.
Julie Moran, Cambuslang, Glasgow

Ooh dear. A hot potato or what? Has anyone anything to say on the subject? Don't hesitate to write...

WARGAME WIDOW

Dear Gary,
Ever since I bought my husband **Their Finest Hour** and **M1 Tank Platoon**, married life has never been the same. He now insists on being called Squadron Leader or Field Marshal, depending on which theatre of operations he is in at the time.

Despite my best efforts to distract him back to his old peace loving ways, he remains convinced he has the brain of a military genius, despite losing more times than the England cricket team. So totally enthralled is he that I half expect him to wear a parachute or sport a pair of field glasses while playing.

There must be other wives and girlfriends in this position. We've lost our fellas and gained a 'scenario'. What's needed is a self-help group, so that when all our armchair Admirals, Generals and Commanders are busy waging war, we can all meet up and knit balaclavas for our 'brave menfolk'. Such a group could be called the Battle Of The Tactical/Invasion/Enemy Syndrome or BOTTIES for short.

The first signs of my husband's bloodlust began when he started playing **Red Storm Rising**. From that moment on I began to realise he was a Napoleon in embryo. His mate even bought him an SAS swordstick for Christmas. I finally had to accept the truth when our garden was attacked by moles. He decided to approach the task like a military campaign, complete with gas grenades and observation posts (our top bedroom window). Needless to say, it was another fruitless mission by my hero. And now I watch as his tanks are once again blown to smithereens and his Spitfires bite the dust, dreading the moment when he'll ask if I'd mind wearing the uniform of Field Marshal Erwin Rommel.
Helen Tricker (Mrs), Great Blakenham, Ipswich

Oh deary. Slap his head. Failing that, if you can't beat him, join him by playing some of the £100 worth of 'partnership' software we are sending you for this month's Star Letter. In the meantime, if there are any other 'wargame widows' reading that want to get in touch with your group, we'd be happy to pass on any names and addresses.

I'LL HAVE TO ASK JIMMY ABOUT THAT ONE...

Dear Gary,
It's great that Anco is now the official sponsor of The Kick Off 2 Goal-Den Goal competition and that the prize money has gone up to two hundred quid. Why don't you put the winning goal of the month on the cover disk as well as a playable demo or something? It would be a lot better than a few small pictures which don't really show what's happening. And is there a cheat for **Player Manager**, so you can start off with loads of cash, or so you can keep the player manager at his peak?
David Abbott, Whitstable, Kent

OK, we know that three screen shots is not the ideal way to show a great goal, but there are good reasons for not including them on the cover disk. We already have to use all the available space on each disk to squeeze Amiga and Atari ST versions of our demos onto them, so there just isn't room for anything else, not even one goal. Sorry 'bout that...

EXPANDING IDEAS

Dear Gary,
I have found that the following games will not work with expanded Amiga 500s: **Operation Wolf**, **Xenon** and **Altered Beast**. To disable the expanded RAM without removing the unit try getting hold of the **Killfast** utility, available from many Public Domain libraries.
Nigel Curl, Coventry

Ta, Nigel. Any more for any more?

HAVE A POP, GO ON

Dear Gary,
I would like to start by saying that I like the 'new look' The One. However, I do have a few suggestions to make.

1) Starting from the front: have variety in the covers. The past few months have been a bit similar.

2) Letters: Why did you compress the page? Couldn't you use two pages? Also give the letter answerer a name (Dear The One sounds stupid).

3) News: please do not 'advertise' games without a review, ie: Mirrorsoft's new game 'blah blah' has been released for £24.99 – and not follow it up with a review.

4) Reviews: put the game contents on a separate page along with the 'Shelf Talkers', 'What The Stars Are Playing', and 'Who's Who', eg: Issue 17, pg 37. Have a bit more writing concerning playability. I have noticed over quite a few issues you have been comparing versions – surely this is not reviewing a game based on the host machines capabilities. I say, don't compare versions.

5) Tips: use the old style 'small tips'. Also, bring back the Players Guide, eg: FOFT, Issue Seven.

6) Don't have too many features: the space could be used for other things. This is The One for games...

7) Bring back BackSpace.

8) Sort out Grafix, Sonix, Arcades and Showcase.

9) Erm...

10) Oh yes, if you ever decide to change again I suggest that you include a comprehensive readers questionnaire.
SM, Slough, Berkshire

You will note that some of your suggestions, which happen to concord with our own views, have already been implemented. Others are on the way as far as the general format of the magazine is concerned, so keep 'em peeled.

HEY YOU!
WRITE TO THE EDITOR with your views and queries and you could win £100 of software and an exclusive The One T-Shirt. If there's something that's bugging you, about The One, software or life in general, or there's anything you want to know, whether it's about a release, tips or a technical problem, or even if you just want to reminisce, then don't hesitate to drop us a line. If you don't want your letter printed, please state very clearly 'NOT FOR PUBLICATION'.

Each month Gary Penn picks out the most entertaining, thought-provoking or opinionated letters. We receive hundreds of letters a month and read every one, but unfortunately there's not space to print them all. These pages represent a choice selection of the latest.

SEND ALL YOUR views and queries to...

Gary Penn
The One
Priory Court
30-32 Farringdon Lane
LONDON
EC1R 3AU

OR FAX YOUR views and queries on...

(071) 490 1095

AND DON'T FORGET to include your full address, T-Shirt size and machine format!

101 THINGS TO DO WITH A PIRATE

Dear The One,
I have a lot of pirate software. Before you start ringing the Federation Against Software Theft, hear me out. The stuff I have seen and got, they all have menus so that you can pick the game you want to play. Some of these menus have music which is original and brilliant. One disk has Kick Off 2 and Dynasty Wars (which has two disks in the original), two other games, a menu which has music, 25 minutes of scrolling texts and instructions on how to put in a cheat mode. All this on one disk, not forgetting the reset picture.

I am not agreeing with piracy, what I am saying is that pirate groups are wasting their talents by pirating. It is a waste of skill, if these people could get into the software industry they would get paid for their work. The only problem is, would the companies take them in?
Charles, Address Not Supplied
PS Why put £1000 on a pirate's head – it's an ego boost.

You obviously do agree with piracy otherwise you wouldn't have so much pirated software. Some of these pirates certainly seem to have special talents which could and indeed should be put to good use. But they won't. These people are inherently lazy and greedy – at least some people think so. And that's why software publishers could never trust them.

CAN YOU HEAR ME?

Dear Gary,
I have recently begun saving for an IBM PC sound board so my already purchased games can be 'brought to life' so to speak. I have read reviews on many sound boards and have eliminated the possibility of all but two, the AdLib and the Sound Blaster boards, both are widely supported and seem good value for money. However, I have some questions concerning these sound boards...

1) Is the AdLib compatible with VGA graphics as I have heard that it is not?

2) Are there any other gadgets needed for the sound board to work, such as speakers? If so, how much do they cost and where can they be purchased. Plus, can you improvise, eg: radio etc?

3) And finally (gasp!), since these sound boards cost a fair amount, could you point me in the right direction of the cheapest selling prices for these boards. The best I have seen is £139 for the Sound Blaster (Special Reserve) and £75 for the AdLib (don't know where, any clues?)
Thanks for any help, oh... and great magazine by the way.
Chris Thompson, South Woodham Ferrers, Essex

Thanks, we try our best. On to your questions...

1) There are absolutely no compatibility problems between sound boards and graphic cards. They are both separate cards in the back of the machine and they get along just fine thank you very much.

2) The only real 'gadgets' needed are a pair of speakers and yes, you can run them through a normal hi-fi, providing you have the correct leads. To be safe though, it's probably worth investing in a pair of Walkman speakers, they work just as well.

3) An AdLib for £75? Sounds worth snapping up on the spot, they usually retail for at least £100. It's worth bearing in mind that the Sound Blaster, while more expensive, is fully compatible with the AdLib, so in a sense, you get two sound boards for the price of one.

QUESTION TIME

Dear Gary,
Here are a series of questions and problems for you...

1) I'm not really an adventure person, but after all the ratings **Future Wars** got I thought I'd try it. Being new to this type of game I struggled to get off the second screen. Now I'm on the third screen and I'm stuck. I can't find the little hole in which to put the little flag! Please help.

2) Would the price of software drop if the hackers stopped hacking and the pirates stopped pirating?

3) Would it be possible to make a back-up of all software owned on a hard-disk or is that illegal as well?

4) Isn't **Turrican** brilliant?

5) Are you likely to be holding competitions between the readers and the staff from The One on certain games like **Kick Off 2** or **Tie Break**?

6) Are there any cheats for **Baal**?
Darren Ayling, Newbury, Berkshire

1) A simple solution is to select 'USE FLAG ON...', then scan the pointer slowly back and forth across the map until the word 'HOLE' appears, then click the mouse button. Voila! Flag in Hole.

2) Probably not, although we don't condone piracy or hacking. Hacking a pirate though, that's a different matter...

3) You are entitled to make a back-up of any unprotected software you own, provided it is for your own use. But if it is on your hard disk you should already have the original copies somewhere, so why make another back-up?

4) Yes.

5) Yes, it's something we want to do, but we're not sure when. Meanwhile you can challenge top programmers in our new 'Beat Them At Their Own Game' slot.

6) Not that we know of – anyone else?

WHEN WILL I SEE THEM, AROUND?

Dear Gary,
Could you answer a few questions for us please.

1) Will **Splatter House**, **WWF Superstars**, **Street Smart**, **Final Fight** and **DJ Boy** come out on the Commodore Amiga? If so, when?

2) Can you still buy **Street Fighter** for the Amiga?

3) Can the Sega Control Pad and Sega Rapid Fire Unit fit on the Amiga?

4) When we bought your magazine The One there was a free demo disk that said on it for Atari ST and Amiga only, so does that mean that the Atari ST games can work on the Amiga?
Christian & Stacey Locke, Bartestree, Hereford

1) At present only Final Fight is being converted to the Amiga. It's in the hands of Creative Materials, who also did ***ROTOX*** *and* ***Operation Harrier*** *for US Gold.*

2) Ooh yes.

3) The Sega Rapid Fire Unit definitely works with the Amiga. The Control Pad probably does, but don't take that as a firm Yes.

4) No, sorry. There are two programs on each disk, one for the Amiga and the other for the Atari ST and they will only work with their respective machines.

BETTER LATE THAN EARLY

Dear The One,
I decided to get an Amiga 500 for Christmas, as my cousin had one last year and has had a lot of fun on it. Whilst I was over at my cousin's house about four to five months ago, I was looking through some mags (one of which was The One) and in one there was an advert for a game called **Life And Death** which looked really good.

Anyway, after getting my dad to buy my computer for me in December, I asked the chap in the computer shop if they had the game Life And Death. He tapped some keys on his keyboard and replied "Oh, the surgeon game, it ain't out yet". That puzzled me but I didn't take much notice. Then I bought your mag (well worth the cash!) saw the letters page and decided to write to you.

So why was Life And Death advertised so early? Seems dumb to me. And here's a question I ask everybody but no one knows the answer to. Why are games a hell of a lot cheaper in magazines such as The One, than in the shops?
N Howe, Bishopsworth, Bristol

You certainly don't beat around the bush do you? One of the reasons that games are advertised in advance of release is to heighten the customers' expectations, showing great screenshots and getting the reader excited so that once released it will sell massively in the first few days, before anyone can read a review and see what the game is truly like. It's the same process with films – how long in advance did you know about Batman or Dick Tracy and look how successful they were on the opening nights.

THE END

Hi Gary,
I've been reading your excellent magazine from issue one and you have gone from strength to strength, I mean, you're even doing consoles! I have just completed **Super MarioLand** on the GameBoy. This game is good and has a nicely rounded off ending. Compare this with the end sequence to **Shadow Of The Beast 2**, great intro, great game graphics and a terrible ending considering the effort to get there (even with the cheat). On the other hand, **Obliterator**, also by Psygnosis, has a great intro, good (if slow) gameplay and an excellent end sequence (a la **Alien**). So the whole point of my ramblings is how about having a Top Five End Sequence Chart? My top five are...

1) Future Wars (Amiga)
2) Obliterator (Amiga)
3) Turrican (Amiga)
4) The Ninja Warriors (Amiga)
5) Super MarioLand (GameBoy)

The above list is of games I've managed to complete, so there could be much better ones lurking around waiting to run. I consider the end sequence just as important as the rest of the game (it's a reward after all), it really rounds off a game which you have struggled to beat, it makes it feel really worthwhile beating that last tough guardian. I would be interested in what you and fellow readers think.
Gregor Houghton, Fratton, Hampshire

Obviously a decent end sequence makes everything worthwhile and, as you say, makes the whole game feel worthwhile. Too many games offer anti-climatic endings, despite the quality of the main game. As for an end sequence chart? Why not send in your fave endings to the usual address...

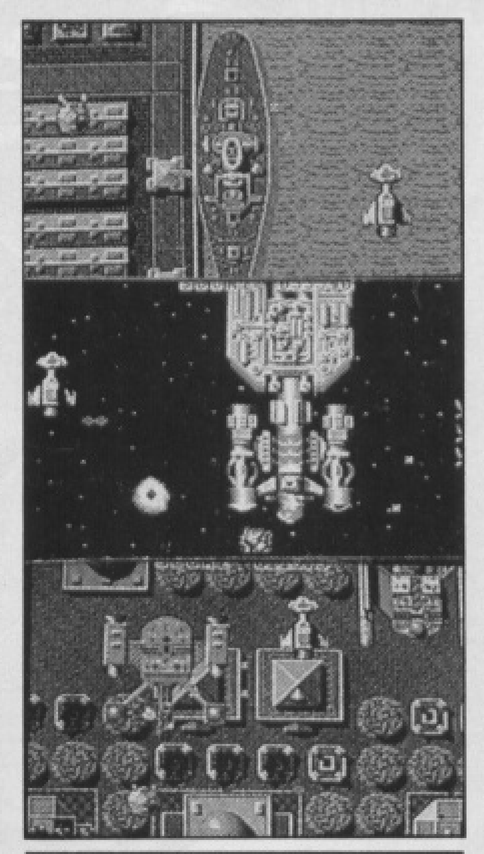
GET WASTED!

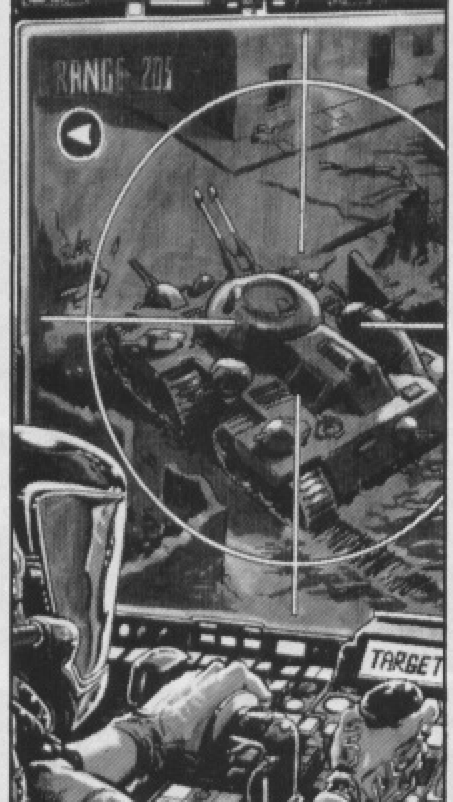
THIS MONTH we dispensed with the more usual playable previews to bring you a complete gaming experience to add to your collection. Foundation's Waste **contains five zones of good ol' fashioned shoot 'em up action. None of your namby pamby modern ships that fly themselves in this blaster. This is a challenge for REAL men (or women). Just get in there and show them aliens who's big, hard, clever and grown up. Erm... well that's enough of that tosh.**

It seems that at some stage during your intergalactic travels you have been booked for illegally parking your Mk VII Hydrostatic Electromatic Interstellar class lead-free spacecraft on double yellow laser beams. Unfortunately a virus has infected the galactic police computer and caused it to rewrite your record making you the most wanted man in the galaxy. Meanwhile, Engelbert Periwhistle, notorious space pirate, bootlegger, smuggler, and killer of 63 men, two dogs and a terrapin has been let off with a light fine. Things are not looking good!

Now the entire Galactic forces have been given a description of your ship and told to terminate on sight. Your only hope is to make a run for the perimeter of the galaxy where you can while away the rest of your days in abject poverty on a small and secluded asteroid.

Five heavily fortified zones lie between you and freedom. Good luck...





Mk VII HEICL-F SPACECRAFT OWNERS MANUAL

CONTROLLING YOUR SHIP

How to fly the Mk VII Hydrostatic Electromatic Interstellar class lead-free spacecraft in five easy steps.

1) Get into the ship.
2) If you have forgotten your ignition keys get back out of the ship, go get them and go back to step 1).
3) Start the ignition.
4) Use these joystick movements to control the ship...

UP MOVE FORWARDS
DOWN MOVE BACKWARDS
LEFT MOVE LEFT
RIGHT MOVE RIGHT

5) If you wish to destroy something in line with your weapons PRESS FIRE! (This function is generally not required when zipping to and from work or popping out to the shops, but can be quite handy if you are mistaken for a highly dangerous, murderous space pirate.)

SPECIAL FEATURES

The Mk VII's lasers have been specially fitted with a Special Transforming User-friendly Permanently Installed Device. This will convert certain craft you manage to destroy into blue power-up pods. When collected these will provide you with either...

A FORCE FIELD (to temporarily protect your ship)

or

LASER GUNS (for additional fire-power)

Unfortunately the STUPID has not quite been perfected yet so occasionally the pods go wrong and cause you to either...

SLOW DOWN

or

REVERSE YOUR CONTROLS

Unfortunately there is no way of knowing which pod does what.

If you are lucky enough to come across a red flashing power module, collecting it will activate a Droid Armed For Termination. You will immediately notice that all DAFTs move in the direction opposite to that in which your ship is moving.

An extra ship is awarded for every 15,000 points.

P pause the action
F toggles music on and off

LOADING

AMIGA AND ATARI ST

Loading your complete game is easy as pie. Simply switch off your machine, insert the disk into the internal drive and switch on again. The game will load and run automatically.

Note: This disk is not designed to be used with IBM PC or compatible computers.

LOADING PROBLEMS

If your disk fails to load properly, remove any extraneous peripherals, such as printers, and try again. If the disk still fails to load it's probably faulty.

FAULTY DISKS

If your disk fails to load after taking the measures described above then pop it in a jiffy bag or padded envelope and send it, along with your name and address, to: THE ONE FOUNDATIONS WASTE REPLACEMENTS, PC Wise, Unit 3, Merthyr Industrial Park, Pentrebach, Merthyr Tydfil, Mid-Glamorgan, Cymru CF48 4DR. Please allow 28 days for a new disk to arrive at your door.

MIGHTY BOMBJACK™



TOP TEN

United Kingdom
AMIGA

1	NE	**M1 POWERMONGER** Electronic Arts
2	NE	**TEENAGE MUTANT HERO TURTLES** Image Works
3	NE	**ROBOCOP 2** Ocean
4	NE	**FANTASY WORLD DIZZY** Code Masters
5	▼	**F19 STEALTH FIGHTER** MicroProse
6	▼	**ESPRIT TURBO CHALLENGE LOTUS** Gremlin Graphics
7	NE	**TOYOTA CELICA RALLY** Gremlin Graphics
8	NE	**SCI: CHASE HQ II** Ocean
9	▼	**TREASURE ISLAND DIZZY** Code Masters
10	NE	**HOLLYWOOD COLLECTION** Ocean

Compiled by Gallup

TOP TEN

London
AMIGA

1	**FINAL WHISTLE** Anco
2	**F19 STEALT FIGHTER** MicroProse
3	**GOLDEN AXE** Virgin
4	**WRATH OF THE DEMON** Readsoft And Empire
5	**HARPOON** PSS
6	**F-A/18 INTERCEPTER** Electronic Arts
7	**INDIANAPOLIS** Electronic Arts
8	**POWERMONGER** Electronic Arts
9	**THE IMMORTAL** Electronic Arts
10	**KINGS QUEST TRIPLE PACK** Sierra

Compiled by Software Circus Ltd , The Plaza, 120 Oxford Street, London W1N 9PD. Tel: (071) 346 2811

TOP TEN

Germany
AMIGA

1	**TRANSWORLD** Starbyte
2	**INDIANAPOLIS** Electronic Arts
3	**INVEST** Starbyte
4	**PUZZNIC** Ocean
5	**CADAVER** Image Works
6	**PARADROID** Hewson
7	**PANG** Ocean
8	**WILD WEST WORLD** Software 2000
9	**SIM CITY** Maxis And Infogrames
10	**KLAX** Domark

Courtesy of Aktueller Software Markt, Germany

A CUT ABOVE THE REST?

THE SEQUEL to Simon Phipp's superlative arcade adventure Switchblade **is to be released at the end of March by Gremlin Graphics.**

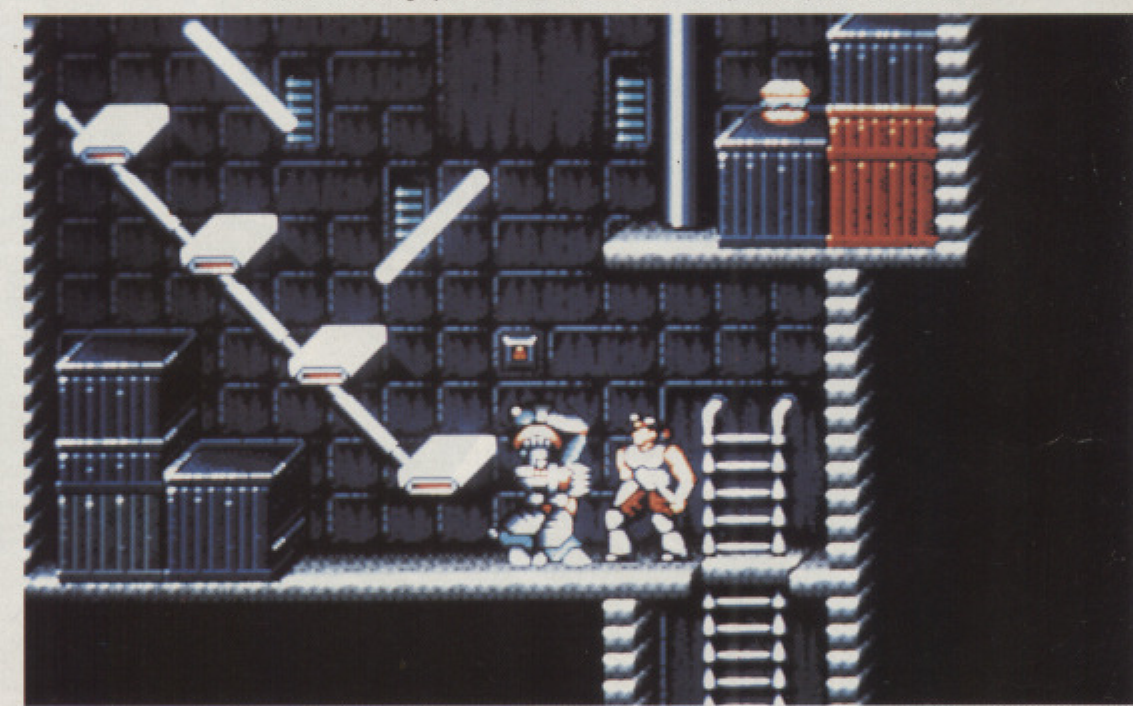
Since the inimitable Mr Phipps' employer, Core Design, has become a publisher, the new game has been programmed by George Allen, creator of **Venus: The Flytrap**, with graphics by Paul Gregory (whose artwork has also graced Venus and **Team Suzuki**). In **Switchblade II** the evil Havoc has risen again, and this time it is up to Hiro's distant relation to confront and defeat him.

Work on the new venture has been in progress for about four to five months now and should be completed within a month or two. "The idea behind the new game," says programmer George Allen, "was to give it more of a coin-op feel, so the gameplay is a lot faster. There are still quite a few self-mapped levels with a fair bit of problem solving though."



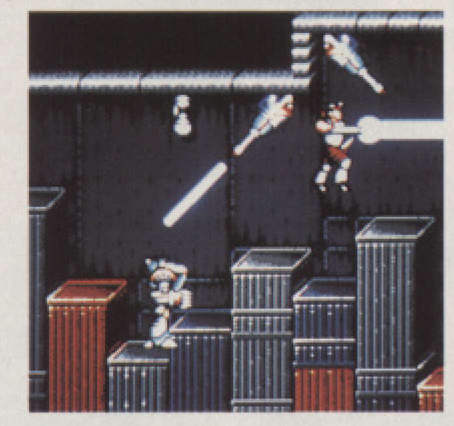
THINGS are heating up a little in Switchblade II... More platform panic from Gremlin.

In contrast to the original Switchblade the sequel boasts full-screen scrolling and 32 colours running at 50 frames per second. Jings. The sprites are two to three times the size of those in Switchblade and include some impressive end-of-level Bosses. Havoc himself is a lot bigger and now appears in the form of a huge head which is a lot harder to kill.



Gremlin promises that the finished product will contain six levels each with 100 screens and all totally different in style. As with Switchblade, Hiro's long lost cousin begins his adventure above ground but soon falls through to an underground city. Other levels include an Ice world and a huge waterfall which has to be carefully negotiated. There's a large range of weaponry ranging from flame throwers to homing missiles. Amiga, Atari ST and STE owners will be able to grab themselves a slice of the action at the end of March for £24.99.

THE VARIETY of enemies in Switchblade II is large – and there's even the odd hamburger to boot.



LASER LUNACY is the order of the day as Hiro hops away from the creep on the crates.

FRACTAL FEATURE

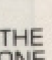
FOLLOWING its 16-bit conversions of Lucasfilm's Masterblazer **(see Review in Issue 27) Rainbow Arts is to give a similar treatment to** Rescue On Fractalus. **This Lucasfilm classic is unusual in that it was one of the first to make use of Fractal Geometry for its graphics. Further details are vague, and a release date has yet to be fixed.**

FLYING THE NEST... AGAIN!

THE CLASSIC Gauntlet-**inspired shoot 'em up** Into The Eagle's Nest **is to make a comeback as** Xenomorph II. **The original Eagle Nest's team is using the** Xenomorph **3D system to bring the older game bang up to date, but retaining the gameplay elements that made the first version so good. Xenomorph II will be available in February from Pandora, at prices yet to be announced.**

RARE SIGHTING

ULTIMATE'S ancient Jetman character is to make a comeback as Solar Jetman. **The star of the Spectrum classics** Jetpac **and** Lunar Jetman **is currently featuring in Solar Jetman from Rare (formerly Ultimate) on the Nintendo console. The conversions of Jetman are being handled by Software Creations, and will be published by Storm during the first half of this year at a price to be announced.**



TOP TEN

United Kingdom
IBM PC AND COMPATIBLES

1	▶	**THE HITCHHIKERS' GUIDE TO THE GALAXY** Infocom And Mastertronic
2	NE	**TEENAGE MUTANT HERO TURTLES** Image Works
3	NE	**COLOSSUS CHESS X** CDS
4	NE	**WONDERLAND** Virgin
5	▼	**TEST DRIVE III** Accolade
6	NE	**F19 STEALTH FIGHTER** MicroProse
7	NE	**POWER PACK** Beau Jolly
8	NE	**DOUBLE DRAGON** Mastertronic
9	▼	**TRACKSUIT MANAGER** HiTec Software
10	▼	**SILENT SERVICE II** MicroProse

Compiled by Gallup

TOP TEN

London
IBM PC AND COMPATIBLES

1	**AIRCRAFT & SCENERY DESIGNER** MicroSoft
2	**WING COMMANDER MISSION DISK** Origin
3	**RED BARON** Dynamix
4	**WING COMMANDER** Origin
5	**LINKS** Access And US Gold
6	**RISE OF THE DRAGON** Dynamix
7	**FLIGHT SIMULATOR 4** MicroSoft
8	**PRINCE OF PERSIA** Broderbund And Domark
9	**KICK OFF 2** Anco
10	**PGA TOUR GOLF** Electronic Arts

Compiled by Software Circus Ltd, The Plaza, 120 Oxford Street, London W1N 9PD. Tel: (071) 346 2811

TOP TEN

USA
IBM PC AND COMPATIBLES

1	**COUNTDOWN** Access
2	**WING COMMANDER** Origin
3	**M1 TANK PLATOON** MicroProse
4	**STRATEGO** Accolade
5	**ALTERED DESTINY** Accolade
6	**A-10 TANK KILLER** Dynamix
7	**STELLAR 7** Dynamix
8	**FIRE HAWK** Game Arts
9	**STUNT DRIVER** Spectrum HoloByte
10	**SILENT SERVICE** MicroProse

Courtesy of Login Magazine, Japan

HEROES WANTED: APPLY WITHIN

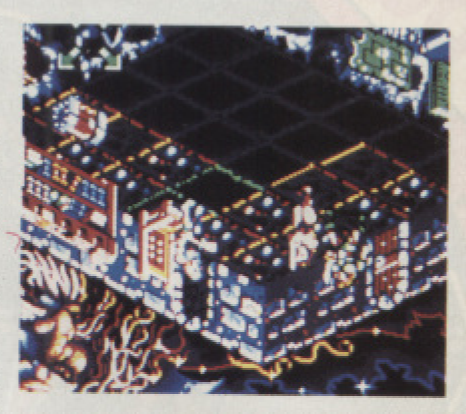


SSSSSHHHH! No fighting in the library, please! There are people trying to read in here!

THE BEST-SELLING board game of 1989 is to be brought to your home computer courtesy of Gremlin.

HeroQuest is a fantasy adventure set in the underground realm of Morcar the evil Warlock and features elves, wizards, barbarians and dwarves on a quest to find treasure and do battle with dark forces.

The computer incarnation features all the elements of the board game along with animated combat sequences and the ability to load and save characters. There are over 10 different quests to play. Would-be heroes can sign up during Easter at prices still to be announced.



HEROQUEST: How to be lean, green, and mean without being a turtle!

NO PUSSY



FRENCH publisher Tomahawk has combined combat, driving and flight simulation and a new animation technique in Cougar Force.

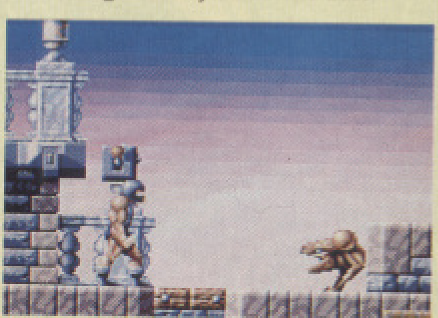
Cougar Force casts the player as a super agent sent on a mission to destroy the masterminds behind a ruthless criminal gang. Gameplay is enhanced by the use of a new real-time animation technique known only as HAWCA. Cougar Force will be available soon for the Amiga, Atari ST, and PC, all price at £19.99.

WHOOPS!

SOMEHOW we forgot to mention that in the review of Links **in the previous issue that the IBM PC version is out and about from US Gold for £29.99. The Amiga and Atari ST versions should appear around June at a price to be decided.**

THE RHYTHM METHOD

RENEGADE'S debut, the Bitmap Brothers-produced Gods, **is to feature music by Nation 12 – the combined talent of ex-Ultravox man John Foxx and Simon Foxx of The Fall and Ez-ee Posse, and DJ Streets Ahead. The music is called Into The Wonderful** and is destined to be released later this year by Rhythm King Records. This is not the first time that Bros has been associated with musical talent from outside of the industry. A previous release **Xenon II** featured a track called **Megablast** by Bomb The Bass.



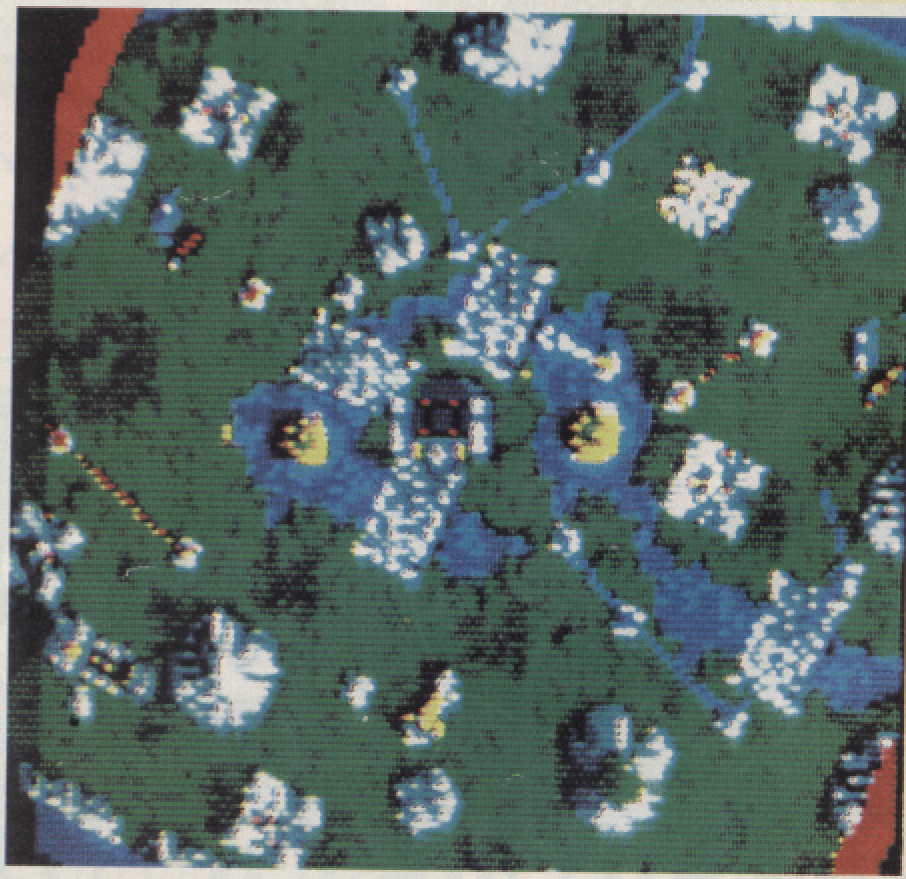
GETTING Into The Wonderful: Renegade's Gods.

SPINNING A TALE

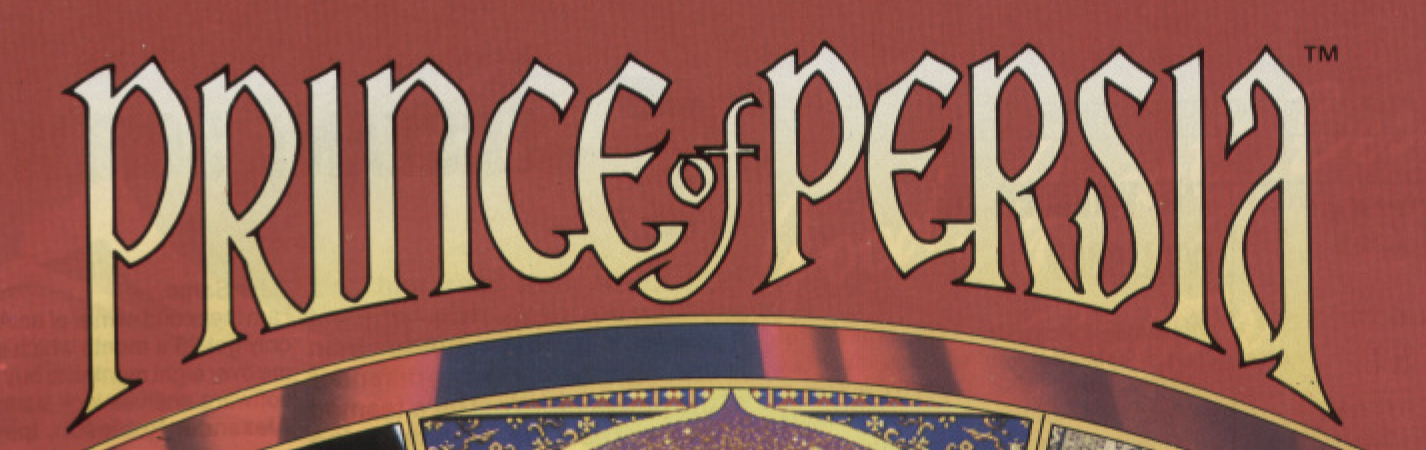
RAINBOW ARTS' latest project utilises an impressive-sounding new technique that allows full colour bitmapped graphics to be rotated in realtime.

Graphics rotation has been achieved already with Creative Materials' Rotoscape system (seen in **ROTOX** and **Operation Harrier** for US Gold), but that uses vector graphics. Rainbow Arts claims that its Antialiased Pixel Rotating Technique can rotate up to 32,768 pixels in 16 colours through 256 angles and 500 zoom phases. The effect promises to be nothing short of astounding.

The first game to use the technique, **Rotator**, is a high speed strategy action romp for one or two players. Aliens have attacked the Earth's defence system by destroying the pylons that supported energy lines. Your task is to create new energy connections, and get the defences working again before the aliens can destroy the generators. Rotator spins onto the Amiga, Atari ST and PC in October for just £19.99.



ROTATING graphics in full colour is the startling new feature on offer in Rainbow Arts' Rotator.



It's amazing! Working from hundreds of movie clips, Jordan Mechner, author of the acclaimed Karateka, breaks new ground with animation sequences so uncannily human they must be seen to be believed. Sword fighting, running or jumping, the action is awesome.

You take the part of a young adventurer attempting to save a beautiful princess. The Grand Vizier, an evil and sexually deviant man, is about to pounce on her. Only you can come to the rescue!

Time is ticking away, you'll have to move fast to escape your cell and evade the many cunning traps placed in your path.

Non stop action is combined with the exploration and puzzle-solving challenge of a top flight adventure game. With hundreds of fantastic rooms to explore, you must use all your sword fighting skills to do battle with violent opponents and foil the Grand Vizier's despicable plans.



Available on: Amiga, Atari ST, IBM PC 3.5" & 5.25"
Original game design, programming and graphics by Jordan Mechner

Originally published in the U.S.A. by Brøderbund Software, Inc.
Published in the UK by Domark Software Ltd.
Ferry House, 51-57 Lacy Road, London SW15 1PR Tel: 081-780 2224
Amiga Screenshots

Brøderbund®

TOP TEN

United Kingdom
ATARI ST

1	NE	**TEENAGE MUTANT HERO TURTLES** Image Works
2	NE	**POWERMONGER** Electronic Arts
3	NE	**SPEEDBALL 2** Image Works
4	NE	**FANTASY WORLD DIZZY** Code Masters
5	▼	**KICK OFF 2** Anco
6	NE	**GOLDEN AXE** Virgin
7	NE	**ROBOCOP 2** Ocean
8	▼	**F19 STEALTH FIGHTER** MicroProse
9	▼	**CHALLENGE ESPRIT LOTUS TUBO** Gremlin Graphics
10	▼	**SUPREMACY** Virgin

Compiled by Gallup

TOP TEN

London
ATARI ST

1	**SPEEDBALL 2** Image Works
2	**POWERMONGER** Electronic Arts
3	**F-19 STEALTH FIGHTER** MicroProse
4	**HOUND OF SHADOW** Electronic Arts
5	**THE LEATHER GODDESSES OF PHOBOS** Infocom And Mastertronic
6	**TEENAGE MUTANT HERO TURTLES** Image Works
7	**LOTUS ESPRIT TURBO CHALLENGE** Gremlin Graphics
8	**PRINCE OF PERSIA** Broderbund
9	**CORPORATION** Core Design
10	**CADAVER** Image Works

Compiled by Software Circus Ltd, The Plaza, 120 Oxford Street, London W1N 9PD. Tel: (071) 346 2811

TOP TEN

France
ATARI ST

1	**ROBOCOP 2** Ocean
2	**TOTAL RECALL** Ocean
3	**LINE OF FIRE** US Gold
4	**GOLDEN AXE** Virgin
5	**LOTUS TURBO ESPRIT** Gremlin Graphics
6	**SCI: CHASE HQ II** Ocean
7	**E-SWAT** US Gold
8	**PUZZNIC** Ocean
9	**NAVY SEALS** Ocean
10	**STROIDER** US Gold

Compiled by MicroMania, France

THE WONDER OF WILLIAMS

WILLIAMS Electronics, the creator of classic coin-operated wonders such as Defender, Robotron **and** Joust, **has once again stunned the arcade world with more all-singing all-dancing arcade machines based on its new system. The machines are based around the Texas 34010 processor. This is the sophisticated chip used in Gottlieb's coin-op** Exterminator. **The processor is unusual in that it handles sophisticated video commands that allow complex graphics operations to be executed speedily. This is backed up with a Williams' DMA memory chip to affect fast transfers of data to the display RAM. Rather unusually there is no dedicated sprite hardware per se, all backgrounds and movable object blocks being handled by the firmware. Six games based on the machine are currently under development. These include** Total Carnage, **a scrolling follow up to** Smash TV **(currently being converted to the home machines by Probe for Ocean). It has been written by the same programmer, and includes many more features. At present there are no further details available on the other five releases.**

WHAT THE STARS ARE PLAYING

VEKTOR GRAFIX

Andy Craven says his reasons for playing GameBoy **Tennis** are "because we haven't got our own plane and it's the best tennis game for a long while." Fine. A sporty man our Andy, he's also enjoying GameBoy **Boxing** – "it's got great effects when you hit the guy correctly" – and **Indianapolis 500**. The rest of the team are busy with Turrican, **Simulcra** – "one of us is biased" – and **Klax**.

STEVE SCREECH

The footballing genius makes no apologies for being hooked on Kick Off 2 and **The Final Whistle** – "I Love it to death. Two players only, of course." Off the field his keen tactical mind is occupied with **Powermonger** and **Supremacy** – "I just like the strategies involved in both."

BEAT THEM AT THEIR OWN GAME...

THIS MONTH! The Bitmap Brothers provide their highest scores against some of the teams in **Speedball 2**. Can you do better?

Eric vs Super Nashwan: 30-0
Steve vs Revolver: 350-0

Also, if anyone can win not only the league but the cup AND get to the top of Division One in Team Manager mode, the Bitmaps want to know. Drop us a line at the usual address so we can pass it on.



SERGEANT SOFTWARE!

HE'S LEAN, he's keen and he's anything but mean. He's Sergeant Software, the most generous man in the universe and sworn defender of the planet Lig. Now he's teamed up with The One to help bring software joy to all the poor unfortunates of this world. The only thing bigger than Sergeant Software's heart is his wallet. But remember – the Sergeant isn't here to dish out luxuries, only genuine gifts to those who are really in need.

Dear Sarge,
Please could you do something to help a very good friend of mine who has recently suffered a tragic bereavement. Some months ago his father died of a heart attack and consequently his mother has had to take a second job at weekends in order to pay the winter bills. Needless to say, his pocket money has completely gone. Despite this, he has refused to touch pirated software since he agrees that it is killing the industry. Perhaps without such illegal copies the prices of quality titles would be a little more affordable to him. Please, please could you help him, as I really think that he deserves it. I know that he is too proud to make a plea for himself and as a friend I feel that it is the least I can do.
Name And Address Withheld

SARGE SAYS: *What a touching letter. Your pleas will not go unrewarded and I am sending £100 worth of software straight away. You also said that you wanted no reward for yourself, but your noble sentiments deserve something so, write back telling us your name (just so I can confirm it's you), address and computer and I will send you a suitable reward.*

Dear Sarge,
I'm an Amiga freak and only have a couple of games because of the high price a single game costs. When I do finally save up enough money for a game I rush into town and buy the first game I see. But recently, due to cash problems, I haven't been able to buy a game for months. I tell my friends my problems concerning the games and they suggest that I turn to piracy. Then, not so long ago, a person had offered me pirate games for a very low price, but I turned him down. But when I told my friends what I had done they would say I was mad, then we would get into arguments. I have lost many friends because of what I had done, they all think I was wrong to turn down such an offer. I'm beginning to regret what I have done because I have lost so much. The reason why I am writing this letter is just to ask if you think what I did was right. I will feel a lot better if you do think I was right.
Neil Doherty, Dublin

SARGE SAYS: *Take heart, you certainly did make the right decision to refuse. Piracy is killing the industry and if more people would make a stand against it, we might start to tackle this problem. For your troubles I am delighted to be sending you some software.*

Dear Sarge,
I am the proud owner of an Amiga 500 but I only get £3 a month which means it takes me over eight months to buy a game, so my software shelves look bare. Please help!
Alexander Robinson, Ipswich

SARGE SAYS: *I get a lot of letters like this and while I don't want to appear mean, I must draw the line somewhere. If you are a deserving cause, if you have done something noble or have suffered greatly for your cause, that will inspire me to donate software. Simply not getting enough money to buy a game each week does not merit my attention.*

Dear Sarge,
About a week ago I lent out two of my best games to an ex-friend. Well since then I've got my games back (Powermonger and Lemmings) but with one big problem, they have a virus on them. I've tried curing them with Virus Killer but to no avail. So I'm asking you, Sarge, if you can help me by replacing my two games before my mum finds out.
Edward Baker, Kent
PS: If she finds out, I'll burn in hell like a distress flare.

SARGE SAYS: *Viruses are the scourge of all honest computer owners everywhere but it sounds a bit suspect that Virus Killer didn't work. If you send me the originals I'll check them out and if necessary send replacements out.*

Dear Sarge,
My 12 year old son recently received an Amiga from his grandparents. He only receives £1 a week pocket money, so has to save hard for his software. Temptation, however, reared its ugly head. The school he attends is also attended by a few enterprising young men. My son was offered and accepted some stolen software, very cheap. However, my son told me after I questioned him over his newly acquired games. He decided to hand over his software to the local police and told them where he got it. The police arrested the young men and they were successfully prosecuted for burglary. My son, however, was not charged because he gave evidence against the felons. Because he surrendered the games he obtained cheaply, he is now only left with his Amiga. I think he deserves some reward for coming forward and helping the police.
Name And Address Withheld

SARGE SAYS: *A very deserving and brave young man. £100 worth of software is on its way.*

If you think that you or someone you know deserves software help, write to Sergeant Software, The One, Priory Court, 30-32 Farringdon Lane, LONDON EC1R 3AU. The Sarge reads everything he receives, but due to his workload he doesn't have time to enter into personal correspondence.

Good, Great, Best, Better

élite, *n. The choice part, the best, (Of). [F,= choice]*
plus, *adj. Additional, extra; positive. [L,= more]*

ELITE Plus

RAINBIRD



Good games come and go, and great ones last much longer. The best can win awards, but only one can claim to be Elite.

When the history of computer gaming is written, its name appears early on. And on. And on. Generations have played it; some have beaten it; but none have tired of it.

The original mix of space exploration, trading, and combat has endured imitators, pretenders and millions of hours of play. Now the best is to get better.

Rainbird have updated the IBM PC compatibles version to utilise the technology which has developed over the game's lifetime.

Amazing 3-D graphics, in EGA, VGA and MCGA modes bring even more life to cosmic combat; a redesigned icon-driven interface speeds trading, information gathering and map reading; support of Ad-Lib and Roland sound-boards enable your ears to share the vivid pleasures of life on the high seas of space; and brand new missions extend gameplay even further than before.

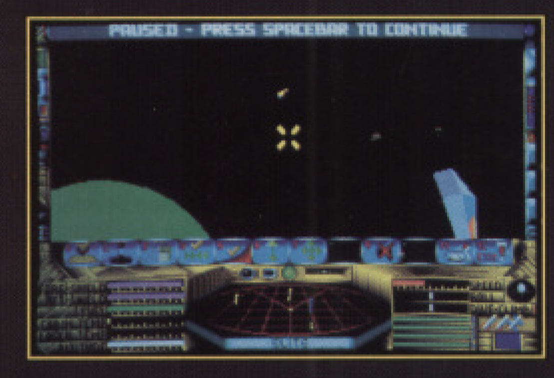
The classic six-year old recipe remains the same; new ingredients add to the flavour; treat your taste-buds to *the* best. Elite Plus.











Elite Plus will be available for IBM PC compatibles at £34.99.
The original versions of Elite are available for Atari ST and Commodore Amiga, at £24.99.

Unit 1, Hampton Road Industrial Estate, Tetbury, Glos. Tel: 0666 504326

FOSTER BABY

GONZO GAMES is currently working on a seven level beat 'em up cum puzzle romp loosely based on Alan Dean Foster's novel Midworld. **The book is set in a world that has become totally overgrown, which is something that Gonzo will attempt to reflect for atmosphere. Amiga, Atari ST and PC owners can expect to explore Midworld in March at a price to be announced.**

WHAT'S TICKLING THE ONE TEAM

GARY PENN

Ever since the Super Famicom's come in our Gazza can't leave it alone, **Super MarioWorld** in particular. "I never knew there was so much in it," he says. On the more immediate front, Gaz has been saving **Lemmings** from death and destruction – "it's amazing how you can get so much out of something so small." He's also getting used to losing at **Kick Off 2**.

LAURENCE SCOTFORD

Young Lazza's only been able to cram some gaming time in between rehearsals for "a play I'm putting on" and his work on The One. As a result **Atomix** has him hooked, "mainly because it works on my PC, but also because it's a great little puzzle game." **Rise Of The Dragon** is his only other distraction at the moment – "as Interactive Fiction goes, it's the only thing that comes close to working." And the budding Olivier should know...

GARY LIDDON

Gazza The Second has also been bitten by the Famicom bug and Super MarioWorld. "What's it got? It's got the lot!" he enthuses. Apart from Mario, **Rogue** (an obscure IBM character-based hack and slash game) is keeping him occupied – "it's all to do with self hate really," he confesses.

GORDON HOUGHTON

The One's third Big G is still getting off, as it were, with **Turrican** - "basically it's fab, and no mistake!" When he's not writing for The One or playing Turrican Gordon plays safe with **Rick Dangerous II** – "it's a bundle of fun from start to finish, and no mistake!" And when he's not writing The One or playing Turrican or Rick Dangerous II Gordon indulges in a little fore play with **Links** - "apart from being slow, it's the best golf game around, and no mistake!"

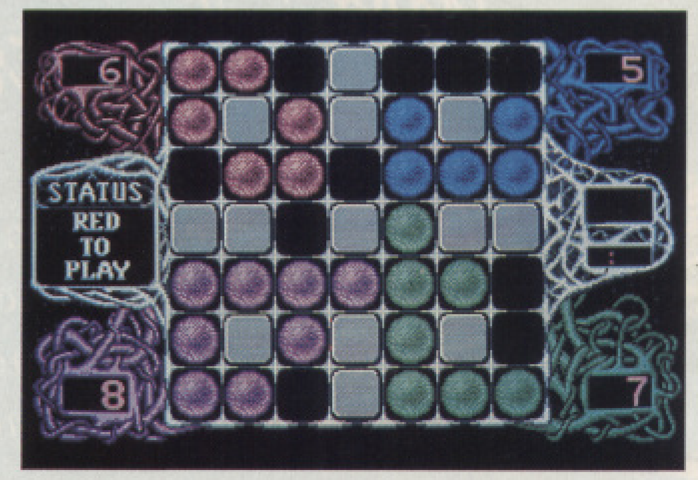
KATI HAMZA

Kati dreams of a life on the ocean wave and thanks to Lucasfilm's brilliant **The Secret Of Monkey Island** – "it's so crazy and wacky" – she's been able to live them for real. Almost. Apart from looting and pillaging, Kati just loves "games where I can fly around" and **Killing Cloud** has taken care of that particular whim.

PAUL PRESLEY

Prez is currently enjoying an unbeaten run on Kick Off 2 – "well, apart from Gareth... and Mark... and Gary." A private war is raging between the Chelsea lad and Lazza Scotford on Atomix. Lazza is winning at present, though Prez assures us this will change. The adventure aficionado is also getting deeply absorbed in Origin's, **The Savage Empire** – "it's incredibly atmospheric. One of the best RPGs around at the moment."

INFECTION AT LAST!



VIRGIN GAMES' postponed budget title Infection **is finally to be released as a full-price game, probably going under the name of** Spots.

Infection was originally to be the lead launch for Virgin Mastertronic's new 16-Blitz budget label, but interest in the game was so good that Virgin had to rethink the placement of the product.

Since then Infection has appeared in the States as a Leland coin-op called **Attax**. Incredibly the only changes to the arcade version are cosmetic, with the exception of an added time limit, and it still uses David Whittaker's original Amiga music. A version of Attax has also been created for the GameBoy.

The US Amiga, PC, and Nintendo versions have been released as **Seven-Up Spots**. For the uninitiated Spots is the promotional character for the soft drink Seven-Up, and there is some additional animation in the game featuring this character. Spots will be available in the UK for the Amiga and PC, and possibly the Atari ST, sometime after Easter as part of Virgin's full-price range.

MORE CORP FROM CORE

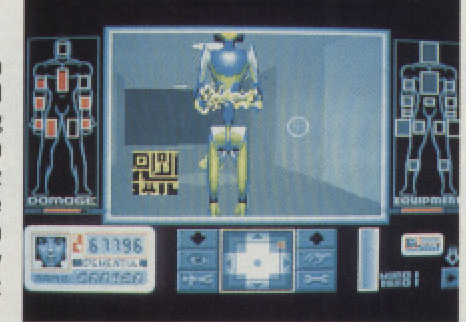
JUST WHEN you thought it was safe to go back in the office...

The Corporation is back. In your previous mission, as a top agent for ZODIAC, you infiltrated the headquarters of the Universal Cybernetic Corporation and destroyed their laboratories and the vile mutants within them.

Now a new threat has arisen. The Government's sources on the street have sent word that strange things are going down at UCC's North American headquarters. With your valuable experience you're the obvious man for the job.

There are 16 completely new levels to penetrate in your search for UCC's new secret laboratory. And on this mission you will almost certainly encounter even weirder and more dangerous creations.

Amiga and Atari ST owning agents can take on the Corporation again in Corporation Mission Disk for £14.99. Please note: you must own the original **Corporation** game to play the mission disk.



SOFISTICATED SOFTWARE

SOME OF Virgin Games' popular beat 'em ups are now available in a compilation called, appropriately enough, Fists Of Fury. Amiga and Atari ST owners can get themselves a piece of the action for £29.99. The fisticuffs on offer come in the form of Double Dragon II, Ninja Warriors **(see Review in Issue 15),** Shinobi, **and** Dynamite Dux. **Also imminent from Virgin is the release of the Amiga and Atari ST versions of Magnetic Scrolls' adventure Wonderland** in late February for £29.99. See the review in Issue 24 for further details.

Motor sports fans will be delighted to hear that **Continental Circus** is to be re-released for £7.99 on the Amiga and Atari ST in March.

THE GOAL-DEN SHOT

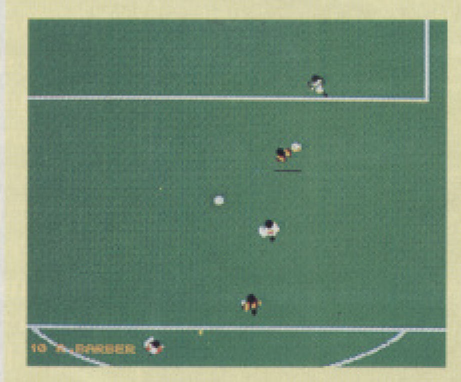
The Kick Off 2 Golden Goal Of The Month

PRESENTED BY THE ONE AND ANCO

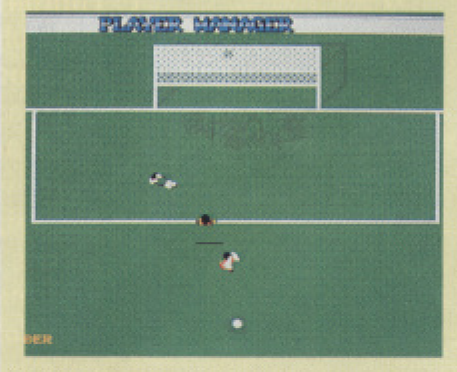
JAMIE ISAACS is nine years old and already a force to be reckoned with when it comes to computer football – as this spectacular goal demonstrates, earning the young lad our Goal Of The Month award. Since the Boy Wonder from Fagley sent his disk to us, he has already had offers of multi-million pound contracts from ITV and the BBC but instead settled for the crisp 200 quid that we offered for the rights to screen his goal. So without further ado...



WE JOIN THE action in the middle of a tight air battle between Jamie's Number Four and an opposing midfielder. Timing it perfectly the boy Jamie turns the ball around his opposite number and lays a long chip into the box, where it's picked up by the Number 10.



RUNNING the ball towards the right side of the goal. Jamie stops dead before the 'keeper has a chance to block his path. It all looks set for an easy shot into the net but...



TURNING sharply, Jamie darts across to the left side of the goal, confusing the poor 'keeper who can only dive back the way he came as the ball lands firmly in the back of the net. A tremendous goal from the Fagley Phantom.

Do you have a goal that puts even that one to shame? If so, send it to Golden Goals, The One Magazine, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Please note that as from next month the prize will no longer be £200 in cash, but £100 of software. Remember, we only want the best, the very best - anything less just won't do. Please note that if you want your disk returned you must send a suitable SAE.

IGNORE THESE RULES AT YOUR PERIL

FAILURE TO COMPLY with any of these regulations merits instant disqualification.

1) No more than THREE (3) goals per disk, and no more than one disk per entrant.

2) All goals MUST be scored by the entrant and NOT by the computer (even in Position play you have to be the one that gets it in the net). We can tell, so don't waste our time.

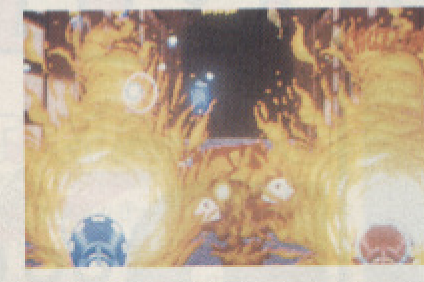
3) The disk LABEL must contain the following information: the entry's format (Amiga or Atari ST), the entrants name, address and (if applicable) telephone number. A description of the goals would also be handy, along with what type of pitch they were scored on.

COIN-OPERATED CORKERS!

FOR THE ARCADE aficionado there's only one show worth going to. In fact, there's only one show you CAN go to... The Amusement Trade Exhibition International (ATEI) is where the bestest new arcade machines set for release over the coming year are put on show for the arcade industry bigwigs to have a butcher's at and play for free. Unfortunately, anyone who isn't an arcade industry bigwig with a badge to prove it has to part with 20 notes to get in. Still, who needs it when you have Brian Nesbitt to give you the low-down...

HERE'S a very brief look at some of the sights you can expect to see in your local arcade in the coming year. Most are likely to be converted to the home machines, which is why we have stated possible converters where appropriate.

FROM THE R-TYPE people, Irem, comes something for the pugilists. Pound For Pound is boxing with a twist, as the action is viewed from above. This is initially detrimental to gameplay, as it's not a common point-of-view. However, once you get used to it there's nothing too innovative to keep you at it for long.



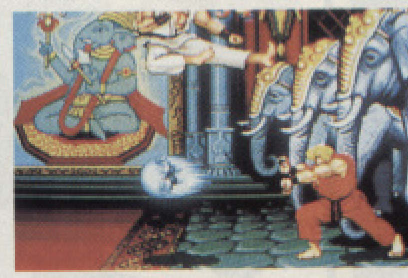
SEGA'S Laser Ghost takes the three-player gun-toting action of SNK's BeastBusters and a Real Ghostbusters style storyline. The result nothing as out of the ordinary to play as the subject matter belies, but the ghostly goings- will get most players frothing at the mouth. Chances are Laser Ghost will be converted to home machines by US Gold.

SPIN IT!

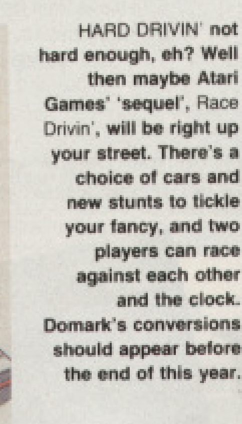
SEGA arguably pioneered the deluxe fair-ground-ride cabinet cum video game with classics such as **Space Harrier** and **Afterburner**, and since then the cabinets have been getting bigger, better and badder. But this one beats them all, and it's no wonder it turned a few heads and was proclaimed star of the show. Sega's **R360** is so-called because it rotates through 360 degrees, like a massive gyroscope. The revolutionary Servo Drive Moving System (SDMS) utilises two axes that allows the cabinet to spin, turn and gyrate in any direction. So real and scary is the effective that the unit comes with its own control tower which a full-timeattendant monitors. A one metre high fence runs around the whole caboodle to prevent any spectators getting too close for comfort. The software running inside the R360 is pretty standard stuff, based on Sega's jet-fighter 'simulation' **G-LOC**. Don't expect to pay any less than a quid a throw for a ride on this baby – but it's well worth the expenditure.



MORE INTERESTING and entertaining fun from CapCom comes in the form of Ne Mo, a run 'n' jump romp in the Ghouls 'n' Ghosts mould. US Gold is also the most likely candidate for the licence to convert this one.



CAPCOM'S eagerly-awaited sequel to that cu favourite beat 'em up Street Fighter is a laugh a half of full-cream fun, even though it is mo the same. Conversions of Street Fighter II wi very probably appear from US Gold.



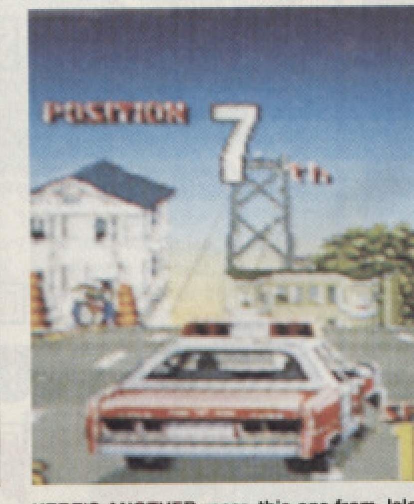
HARD DRIVIN' not hard enough, eh? Well then maybe Atari Games' 'sequel', Race Drivin', will be right up your street. There's a choice of cars and new stunts to tickle your fancy, and two players can race against each other and the clock. Domark's conversions should appear before the end of this year.



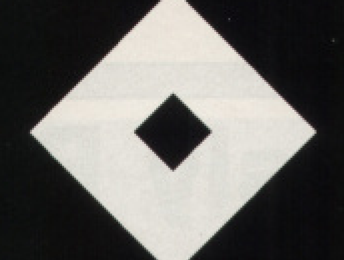




NO PRIZES for guessing what Taito's latest dual-gun blastabout Space Gun is based on. Yes, it's Aliens. All the aliens in Space Gun look like the aliens out of Aliens, and even the two guns look like the guns out of Aliens. It's great, especially with a mate. Ocean will more than likely get the licence to convert this one.



HERE'S ANOTHER racer, this one from Jale (who did Big Run, currently being converted the home machines by The Sales Curve). Ci Heat: All American Police Car Race is a sort c urban Chase HQ – without the robbers bec it's a police race through San Francisco. Ar quite a laugh, especially with up to four ma linked together. The Sales Curve may well acquire the licence to convert this one too.





Gordon Houghton and Kati Hamza take a look at all those super soaraway software releases that didn't get reviewed elsewhere in this issue. This month...

EXTERMINATOR
Audiogenic

HARPOON
Mirrorsoft

JUDGE DREDD
Virgin Mastertronic

METAL MASTERS
Infogrames

TEENAGE MUTANT HERO TURTLES
Image Works

TOURNAMENT GOLF
Elite

WORLD CHAMPIONSHIP SOCCER
Elite

No Cap'n Ahab!

THE COLD WAR is dead. Long live the cold war. **Harpoon** simulates what would happen if the NATO allies were to combat the Soviet Union. It is designed to accommodate a series of 'Battlesets' which comprise scenarios from key global conflict areas. The first – the North Atlantic battleground – is included in this package.

Harpoon is a combat simulation for purists: there are no flashy action scenes, no joystick controls to fire weapons, no spectacular still screens. There are just dozens of pages of facts and statistics detailing over 100 NATO and Soviet weapons systems, a main strategy screen incorporating a scenario map and pull-down menus to bind the two together.

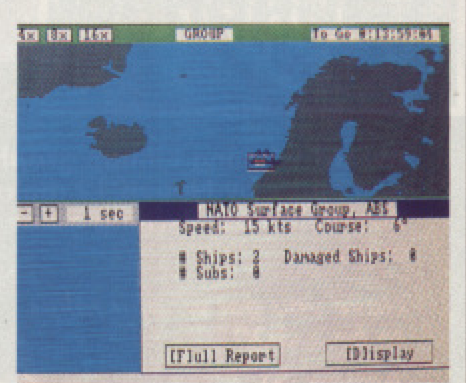
HARPOON
PSS And Mirrorsoft

AMIGA	PRICE	£29.99
	OUT	Now
ATARI ST	PRICE	£29.99
	OUT	TBA
IBM PC AND COMPATIBLES	PRICE	£39.99
	OUT	Now

There are 13 missions in the North Atlantic battleset. You can choose to play the Soviets or the NATO forces (the tasks facing you in each mission differ accordingly), and you can also determine whether or not to include features such as realistic weather conditions or a nuclear release.

Missions can be something as simple as a sortie into enemy territory, or an engagement with a hostile target, and you are able to command anything from a small squadron of missile boats to an entire strike fleet in defence of the British Isles. Even when you have all the information to hand success is not ensured – it needs careful (and arduous) strategic planning.

It's hard to fault the accuracy and comprehensiveness of the military hardware database which supports Harpoon, and it would be unfair to criticise the lack of more usual simulation features, such as arcade-style sequences. The game makes no claim to be anything other than a realistic and heavily strategic representation of cold war conflict – as such it succeeds. Even so, it's too dryly erudite to appeal to as wide an audience as most simulations.



Not exactly Moby Dick **but fun for strategy purists nevertheless.**

Seriously Bugged

THERE'S SOMEONE strange in your neighbourhood. He wears blue overalls, he can't stand insects and he's got a huge can of DDT stuffed up his sleeve. Yup, it's the man from Rentokil and today he's doing overtime because some megaforce has turned local ecology upside down. Today your leafy suburb isn't just an ideal home for model families: there are mutant wasps, giant spiders and rabid household objects hurtling about as well.

Will suburbia fall to a bunch of six-legged hairy monsters with a habit of vomiting up their food? No way. Here comes the Exterminator and he's not giving up without a fight.

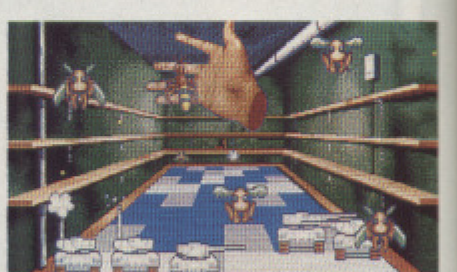
Extermination takes place methodically, house by house and room by room. The pesky plague crawls towards you across a three-dimensional tiled floor. To get numbers to acceptable health and safety standards a sufficient quantity of creepy crawlies has to be exterminated to turn a single row of tiles blue.

Your bare hand, some bullets and a limited supply of juice (energy) are all you have to perform this heroic feat. Creatures can be grabbed, squashed or shot at and the further you progress the faster and tougher this gets. Wasps hover around your fingers waiting to sting (wave them away for a bit of peace), toy tanks fire at you and mutant arachnids plant glowing dodecahedrons and dangerous bombs. The trick is to thwart the enemy by grabbing or pounding whatever they have planned for you first.

The only game in which the programmers put the bugs in on purpose...

EXTERMINATOR
The Assembly Line And Audiogenic

AMIGA	PRICE	£24.99
	OUT	Now
ATARI ST	PRICE	£24.99
	OUT	Now
IBM PC AND COMPATIBLES	PRICE	£24.99
	OUT	Imminent



Gotcha! A Handy way of dealing with unwanted pests...

Thanks to highly effective graphics and some atmospherically irritating sound effects, all this can be a lot of fun, especially as the pace really takes off after the first few levels. The long-term appeal of repetitive frog-squashing is fairly limited however, and you will probably get tired of it after a few hours of play. Best in small doses.

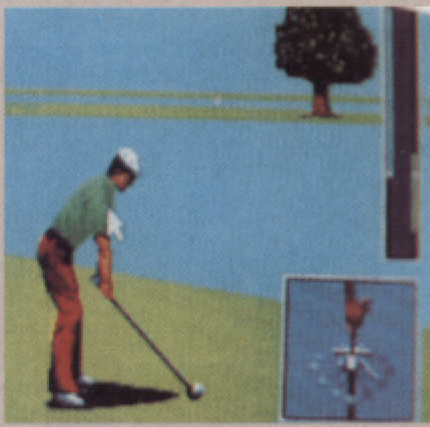
Out Clubbing

TOURNAMENT GOLF invites one or two players to take on 15 international competitors on three world class courses (GB, US and Japan), with stroke and match play options and 12 difficulty settings. A valuable practice mode allows you to play any of the 54 holes at any difficulty level.

The action is displayed similarly to the budget **California Pro Golf**: 3D for strokes to the green, overhead for putting. Each hole is loaded (briefly) from disk, but if you want to quit to another course, you have to swap disks and reselect from the main menu. All holes comprise of hazards such as bushes, bunkers and trees, and you can choose clubs and club materials to suit your game.

Shots are played using a mouse (or keys) to select icons, with an overall view of the course displayed to the left of the screen. The icons reveal course data, allow you to change clubs, gauge the wind speed and ball lie, alter your stance, and take a shot. Playing shots is similar to **Leaderboard**: one click sets the power, the second sets the accuracy of the swing. A scorecard details the damage on every hole in terms of shots and putts used.

Ball movement is well up to standard on most shots, though not convincing on short pitches or on the green. Worse than this is the lack of variety in the 3D display, both in terms of landscape features and in the differences between courses. However, putting is the Tournament Golf's major failure: fine tuning of shots just isn't possible with the control method and graphical scale used, and the green contours are crudely displayed.



TOURNAMENT GOLF
Elite

ATARI ST	PRICE	£19.99
	OUT	Now
AMIGA	PRICE	£19.99
	OUT	Now
IBM PC AND COMPATIBLES	PRICE	£24.99
	OUT	Now

With its clumsy presentation and control method, poor graphics and annoying sound effects (featuring repeated crowd murmurs broken by barking or bird whistles) Tournament Golf cannot compete with the likes of **PGA Tour Golf** or **Links**. Only golfing fanatics should add it to their collection.

Green Grosser

FORGET ABOUT the pyjamas, socks, boxer shorts, T-shirts, the lunch box, shoe-whitener and the squirty balls – this is the home computer software. For what it's worth, the plot involves the chelonian chums' nemesis, Shredder: he has kidnapped April O'Neil and demanded she join his nasty Ninjitsu band of bad guys. In the time it takes to flip a turtle onto its back, the bodacious foursome leap to the rescue – and this is where you come in.

TEENAGE MUTANT HERO TURTLES
Image Works

AMIGA	PRICE £24.99	OUT Now
ATARI ST	PRICE £24.99	OUT Now
IBM PC AND COMPATIBLES	PRICE £29.99	OUT Now

The aquatic quartet has more than flippers to fight with: between them they are equipped with nunchaku, Sai, Katana blade and Bo – each of which should prove useful against specific opponents but which don't make that much difference in practice.


Lean, Green, Mean and... turtle-y boring!

The quest takes them through missions such as rescuing April, defusing waterproof bombs and blasting through barriers in the Power Wagon, in such exotic locations as the sewers, streets, rivers and rooftops of New York. Each stage pits them against Shredder's minions and traps: vicious giant insects, chainsaw-carriers, deadly sewer weeds, electric forcefields and an army of martial arts experts. One touch too many and it's lights out.

The task is made easier because you can switch turtles at any time, and collect a gaggle of items such as energy-restoring pizza pieces, shuriken and boomerangs of invincibility.

What this all adds up to is a pretty poor interpretation of a pretty poor yet popular subject. Every one of the levels is too easy to guarantee more than a week's interest, particularly because the opponents' intelligence is so predictable and your own moves so limited. Music and sound effects are jolly enough, but the cartoon-style graphics are let down by slow and jerky scrolling. It lacks depth and imagination, and you'd have to be turtle-y Turtle mad to buy it.

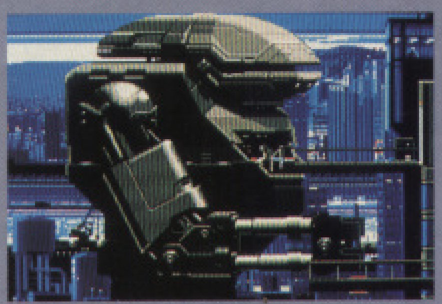
Heavy Metal

IN A FUTURE TIME, memories of a long-gone civilisation still linger: images of combat fought by huge steel robots. These hi-tech Leviathans, implacable and indestructible, are known as the Metal Giants, and they compete in sports contests for the chance to join the Metal Masters.

Metal Masters is a beat 'em up for one or two players. In solo mode you are pitted against increasingly difficult robotic opponents, with a training mode (for bonus points) after every two rounds. As long as you have the cash (gained from winning tournaments), you can create new robots piece by piece from a wide list of arm, body, leg and head components, and a powerful range of weapons. A save game option ensures the survival of your finest fighters.

METAL MASTERS
Infogrames

AMIGA	PRICE £24.99	OUT Late February
ATARI ST	PRICE £24.99	OUT Late February
IBM PC AND COMPATIBLES	PRICE £29.99	OUT Late February



Robots battle on two parallel 'tracks', and they can switch from one to the other to avoid an opponent's firepower. Ten combat moves are available, including close-range punches, missiles and lasers. The winner is the first player to incapacitate one of his enemy's key areas – such as legs or body.

The action opens with a demonstration sequence showing a minuscule human ascending a robot several screens high, an impression of massive size which, unfortunately, is never recreated during play. The graphics are otherwise impressively animated and colourful, though the clanking sound effects can grate after a while. Metal Masters is an unusual beat 'em up – most enjoyable with two players – and one for which a good deal of practice pays off. Ultimately however, the slight slowness of robot manoeuvrability make what could have been a great battle merely a decent one.

Here we go, here we go . . . again

JUST WHEN you thought you'd forgotten about Stuart Pearce's penalty miss, **World Championship Soccer** thrusts another global footy tournament in your face. Well, almost. As well as the statutory one or two player option, there's a 24-nation competition which includes all the teams from Italia 90.

You can choose to control any of the teams – and since they all have different abilities (Costa Rica is the worst, Brazil the best), this effectively means you are selecting a skill level. The plan-viewed action comprises a rudimentary selection of shots and passes. You can dribble, pass the ball along the ground through 360 degrees, hoof the ball in the air, or simply shoot forward – there are no fancy overhead kicks, headers, volleys or half-volleys here, nor anything that gives you effective control over the strength of your kick.

If you really do want another taste of soccer after **Kick Off 2**, this is a mediocre alternative. There is nothing wrong with WCS's structure – it is more accurate than Kick Off 2's 'three points for a win' World Cup, and the quality of the teams is varied enough to keep you hooked – but the action lacks substance. Players used to subtle manoeuvres and spectacular goals will find this offering wanting, but if all you are looking for is basic, no-frills footy it could be worth a look.

WORLD CHAMPIONSHIP SOCCER
Elite

AMIGA	PRICE £19.99	OUT Now
ATARI ST	PRICE £19.99	OUT Now
IBM PC AND COMPATIBLES	PRICE £24.99	OUT Now



The World Cup returns and Italy still look strong

Creepware

IN THE 23rd century the cream of town planning has produced Mega-City One: a vast, sprawling metropolis divided into self-contained tower blocks. For the inhabitants everything is controlled, even the weather – as a result, terminal boredom has set in, suicides are on the increase and crime is rising.

Judge Dredd is the most feared lawman in Mega-City One, an ambiguous martial who strikes as much fear into the ordinary citizen as the criminals. It is his job to uphold the law and keep the crime rate as low as possible.

JUDGE DREDD
Virgin Mastertronic

AMIGA	PRICE £19.99	OUT Now
ATARI ST	PRICE £19.99	OUT Now
IBM PC AND COMPATIBLES	N/A	

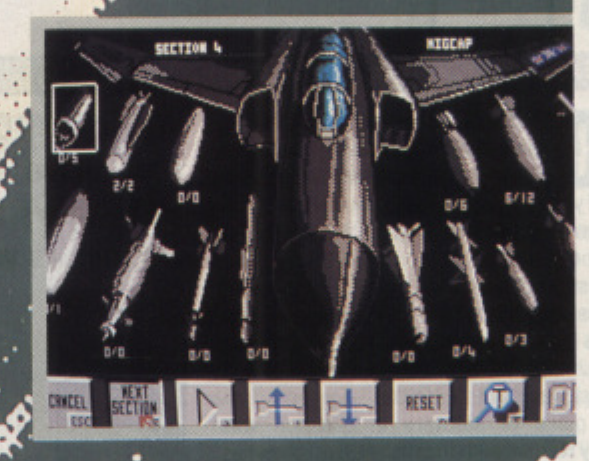
Six scenarios lie ahead of Mr Dredd: eliminating rogue Fatties' food supply, halting the spread of a mutating enzyme, dashing a dastardly Soviet agent's plans to poison the city water and weather, intervening in rival gang warfare and, finally, sending four Dark Judges back to their own dimension. To aid him in his civic clean-up, Dredd is armed with three kinds of weapon (bullets, laser and homing missiles) and a Lawmaster bike.


A Gargantuan, Gelatinous Glob attacks... time for Dredd to go creep crunchin'.

One of the drawbacks of this conversion is that every one of these levels looks and plays similarly. This would not be so bad if there was more to do in each stage – but platforms and perps make up so much of the action that it quickly becomes repetitive. To offset this, the one-on-one confrontations at the end of every level add a tad of much-needed variety.

A couple of other features help Dredd rise above mediocrity: before loading you have the option to run a mock-PC emulator, which includes a couple of crude games and some information on your hardware. But the most appealing aspect of Judge Dredd is its graphics, which capture the feel of the comic strip pretty well. This is not a terrible conversion by any means, but it is a shame that, considering the quality of the source material, it couldn't have been more original.



EXIT

SECTION 4
MIGCAP
CANCEL
NEXT SECTION
RESET

THE FAMILY

With over 40 titles under its belt and more awards than you can shake a disk drive at, Sierra is one of America's most successful software publishers. Now the company that's done rather well over there is set to do just as well over here, Paul Presley tells the rags to riches story.

"HEY, JOHN, Roberta and I wrote this piece of software and the computer stores out here seem to sorta like it. If I send you a few copies of it, would you sort of, you know... show it around to the computer stores out there?"

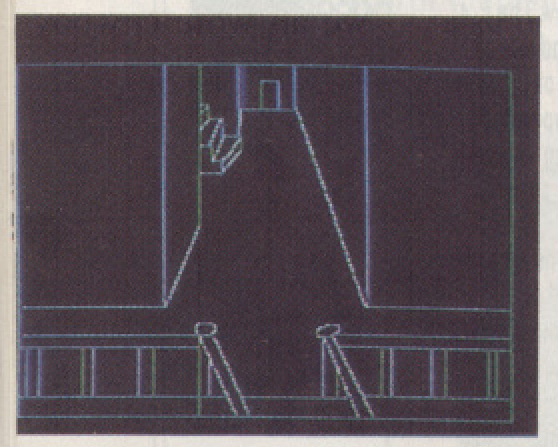
"Uh, sure... I guess."

It was with this conversation between Ken Williams (now the company's president) and his brother John, that Sierra (then known as On-Line Systems) was born in 1980.

The piece of software in question was **Mystery House**, and since its release Sierra has arguably become the most successful home computer software company to come from the States. Just over a decade later, the American family has decided to set up shop over here.

Until recently, Activision was responsible for distributing Sierra's products on these shores, but with an ever-growing demand and the recent 'winding down' of Activision, Sierra has set up offices in Reading and is dealing direct with the European market. This is good news for the average Sierra fan. It means the introduction of knowledgeable customer support, hint lines, fast mail order services and less of a wait for Amiga and Atari ST conversions to be made available (previously IBM PC owners were enjoying Sierra's wares up to half a year ahead of the rest). The Technical Support and Hint Lines will be the biggest cause for celebration for Sierra's ever loyal fans, who previously had to wait until one in the morning to phone America, or buy a hint book (a costly way of solving a single problem).

Sierra has never been a company afraid to explore new ground. Its debut, Mystery House, was the first adventure ever to use graphics along with text, and it was soon followed by **The Wizard And The Princess**, the first adventure to use colour graphics. Roberta Williams (Ken's

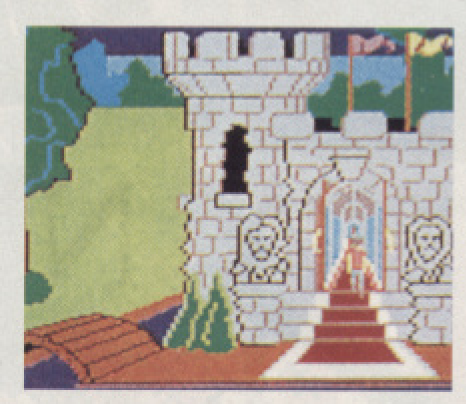


Mystery House, state of the art by 1980s standards.

wife and partner) was the creative force behind the adventures, with Ken's programming talents bringing her ideas to life.

These days Sierra is best known for pushing back the boundaries of adventures with titles such as **King's Quest IV** and **Space Quest III** but in the earlier days, it was making its name with arcade games such as **Frogger** and **BC's Quest For Tires**.

However, Sierra's bubble came close to bursting in 1982, when the rising stars tried to climb a little too high. John Williams (now Marketing Manager) recalls: "We were like a five-year old on our first day of school, meeting our first bully. It was the big kid on the block, Atari." The problem was centered around a game Sierra had just released – "Ours was a truly original and fun game called **Gobbler**, theirs was a virtually unknown game called **Pac** something or other." The Williams attempted to take on Atari's lawyers and only after a profusion of confusing technical jargon managed to get



away with a favorable verdict. "I think he (the judge) was just hopelessly confused by it all." A real Sierra collector's item is a T-Shirt reading 'On-Line: 1, Atari: 0'.

With the lawsuit neatly avoided Sierra got back to producing successful adventures and in 1984 created **King's Quest**. It used a revolutionary interactive three-dimensional environment, which paved the way for future Sierra products. King's Quest came about when IBM approached Roberta asking for a product to show off its brand new computer, the PC Junior. Taking full advantage of its 16-colour display and three-channel sound, King's Quest proved to be a main factor in the baby PC's sales figures, despite it flopping before its redesign by Tandy.

As a mother of two, Roberta Williams has always felt that Sierra's products should appeal to the whole family, particularly the young. With



Ken, Roberta and (left) the game that started it all, Kings Quest.

this in mind she designed the educational program **Mixed-Up Mother Goose**. She explains: "Mother Goose doesn't have a Saturday morning TV show and they don't sell Mother Goose T-shirts or lunch boxes. I wanted to put Mother Goose back in the children's minds, where it belongs." Another of Roberta's 'family' affairs is **King's Quest IV**, the central character being King Graham's young daughter (neatly following from **King's Quest III**, where the hero was his adopted son).

Families are important to Roberta, as is the plight of the modern couch-potato – the replacement of television with something more exciting and interactive is a strong dream of hers. A study by a group of television advertisers in 1988 showed that a family with a computer watched less television in a week than the average family does in two days. Roberta interprets this as winning the battle.

THE WIDE, WIDE WORLD OF SIERRA

With the acquisition of two new labels and a list of 11 new titles destined for release during the coming months, 1991 looks like being Sierra's finest year.

DYNAMIX

ON MARCH 27, 1990, Sierra announced its acquisition of Dynamix, the company perhaps best known for blending digitised and 3D imagery in such digital adventures as **David Wolf Secret Agent** and **A-10 Tank Killer**. "They're going places," says Ken Williams. "The Dynamix technologies not only provide superior entertainment products for today's computers, but offer a superior platform for the development of optical-based products for the next generation of computer systems."

In addition to the commercial photographic equipment and colour digitisers already installed at its Oregon offices, Dynamix now boasts a fully equipped film studio with which it intends to make use of the forthcoming CD technology.

Dynamix's success story began in 1984 with **Stellar 7**, which pioneered the company's '3Space' technology. It enjoyed a huge cult following – including the admiration of author Tom Clancy (**The Hunt For Red October**, **Red Storm Rising**). This led to a deal with Electronic Arts to produce one the Amiga's first games, **Arcticfox**, which also employed 3Space and won the SPA Golden Award.

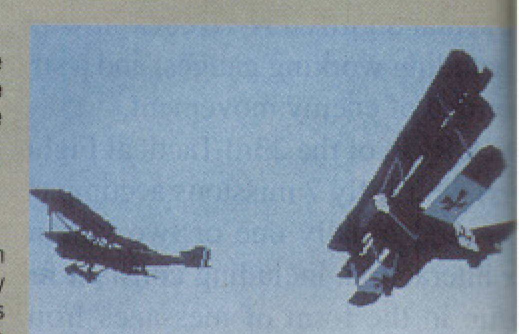
Then came **Skyfox II**, **MechWarrior**, **Deathtrack** and **Die Hard** (for Activision) before David Wolf and A-10 arrived, heralding the team's own label.

Since joining Sierra, four more projects have been undertaken and (with the absence of **Rise Of The Dragon**, see Review on page 71) are detailed below.

RED BARON

It's 1914 and the age of military aviation is still in its infancy. Pilots are given a daring, playboy image thanks to media figures such as Biggles and the high-flying dogfights of young pilots like Eddie Rickenbacker, Billy Bishop and the infamous Manfred Von Richtofen, the Red Baron. "I wanted **Red Baron** to be historically accurate," says designer Damon Slye. "I felt that the era that gave rise to air combat deserved a lot of attention. What I didn't expect was how interesting the Aces were. Some were reckless, some were conservative, some preferred hunting alone and others liked to fly in large





3D Dogfighting from Dynamix.

hunting packs." It is this degree of individuality that Damon has tried to simulate with the Aces featured in Red Baron. Dynamix hopes to capture not just the look, but all the excitement and experience of flying a WWI biplane. With over 100 missions in either the Royal Flying Corps or the German Army Air Service, 17 different aircraft from the Sopwith Camel to the Fokker Triplane and using 256-colour VGA digitised 3D graphics, Red Baron certainly has enough in it to keep even the most hardened enthusiast captivated.

STELLAR 7

Seven years since its release Stellar 7 has been given a full renovation. Essentially it's a version of that age-old classic **Battlezone**, but using



Y WAY

This dream has spread throughout all areas of Sierra, none more so than in the visual and audio departments where they are already using professional artists and musicians to beat the quality of animation and music heard on current TV programmes. The improved SCI (Sierra Creative Interpreter) programming system, first used in **King's Quest V**, even has the capability to scan colour paintings to make maximum use of a machine's graphic capabilities.

Sierra is also putting its SCI system to good use where its older work is concerned. King's Quest has been brought right up to date, taking advantage of 16-colour EGA graphics and every major sound board under the sun in an attempt to entice a new generation of players. The actual adventure itself remains the same, with the original puzzles and solutions, although an improved parser has been added to lessen frustration. Once the success of the new King's Quest has been measured, other early classics, such as Police Quest and Space Quest, will be given a similar face-lift.



Christy Marx is a name which should be more familiar to watchers of 'Saturday morning cartoons such as **Spider-Man**, **Jem And The Holograms**, **GI Joe** and the **Teenage Mutant Hero Turtles**, as she wrote scripts for many of the episodes. The jump to writing for the computer screen wasn't easy though, as she explains: "In that kind of writing (TV), the writer determines where the characters go, what they do, what the storyline is. It's very different from game design which is non-linear. You have to think of all the things the player can think of."

The first title in Christy's **Conquest Of Camelot** series re-tells King Arthur's search for the Holy Grail and comprises everything from rescuing three knights in England to searching a mysterious temple in Jerusalem. "It's impossible to adhere strictly to a legend that's this well-known," explains Christy. "What I had to do was create something that had the essence of that legend, but at the same time was sufficiently different to make it a new adventure."

Christy joined Sierra in 1988, along with husband and professional illustrator Peter Ledger. The Williams clan had been pestered continuously by fans of Arthurian legend to do a game based on **Mort D'Arthur**. When Christy had finished scripting a graphic novel, **Sisterhood Of Steel** (illustrated by Peter), the team figured she would have the right sort of background to create the long awaited Arthurian game. "I've tried to create an entire world," says Christy, "that will be unique because of the sources I've drawn upon and the way I've interpreted them. This is the story *I* want to tell."

From the initial design through to the finished product, the designer of a Sierra game is completely involved in its creation, whether it's changing the colour of a bush to altering the way a character moves. To start with a story is developed, differing from most adventure games that simply have a goal and a series of puzzles to solve. This is then storyboarded in a style similar to film production. Each scene (or 'room') is given a number and described in detail along with what will happen in that area. Take this example describing the fisherman's hut from King's Quest IV...

Room 7.
A beach. Ocean to the west. Beach turning to green grass to the east. A fisherman's shack overlooks the ocean with maybe a little pier or something going into the water.

1. You need to go to room 7 and enter the fisherman's house (room 42). There will be a fishing pole in there leaning against the wall. You want to get the fishing pole but to do that you need to buy it. The fisherman and his wife will take the pouch of diamonds in trade for the fishing pole. But they will also take the golden ball. You don't want to give them that though, because you need it for the frog. It's not possible to give them the hen that lays the golden eggs because you can't get the hen until AFTER getting the unicorn.

2. Next, you can go into any of the beach rooms and 'fish'. Randomly you can catch a fish. Keep the fish with you. (Maybe you can only fish from the pier, for animation reasons.)

Along with the description, the designer provides a sketch showing their interpretation of how the scene should look. All this information is passed onto the actual programmers and artists for developing. This just goes to show how someone with little or no programming experience can design an imaginative and exciting game.

The artists begin to work on the descriptions and sketches provided and, using specially developed programming tools, create the backgrounds and characters. Usually at this point things are changed or redesigned, checking with the designer first. In the above example it was decided that the character could only fish from the end of the pier – to conserve memory. An animation routine was written for falling from the pier into the water but couldn't practically be converted for falling onto the sand, so ropes were added to the picture to prevent the player from being able to do this.

A background is drawn using a program Sierra calls Picture Editor. First, 16 priority

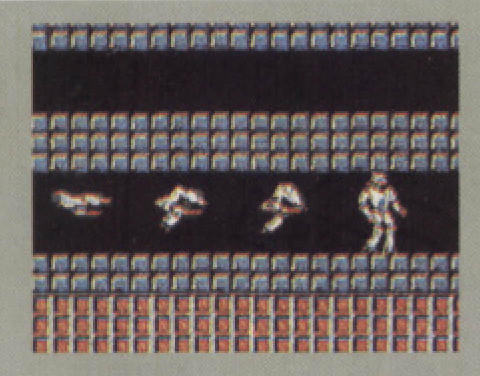
256-colour VGA backdrops, 14 musical scores for all major sound boards, filled 3D 3Space technology and plenty of in-game extras such as mines, invisibility cloaks and jump thrusters. The new-look Stellar 7 is certainly worth a look.

HEART OF CHINA

Set in revolutionary China, 1930, 'Lucky' Jake Masters finds himself caught up in high adventure as he battles through the war-torn feudal state. Hired to rescue Kate Lomax, daughter of a wealthy American investor, he visits such exotic locations as Hong Kong, Katmandu, Istanbul and Paris. It's vaguely reminiscent of **High Road To China**. Using the point-and-click interface found in Rise Of The Dragon and sporting some impressive hand-painted 256-colour VGA scanned artwork and a full soundtrack, Heart Of China looks set to continue the Sierra revolution in adventures.



930's China in impressive 256-colour VGA.



GAME ARTS

PERHAPS best known for its number one hit **Thexder**, Game Arts has always managed to combine elegance of presentation with fast arcade action. Thexder is the name of a giant Transformer-type robot that takes on a host of mechanised bad guys, to the backdrop of a multi-voiced stereo soundtrack. Recognising a sure-fire hit on his hands, Ken wasted no time in signing up more Game Arts titles with the result that a year later, **Silpheed** hit the shelves. "I remember coming into the office one night around midnight and hearing the sounds of Silpheed echoing through the halls. I traced the music back to its source and there, sitting in the dark was not one of my programmers but my Chief Financial Officer, Ed Heinbockel. He won't admit to it but I swear he was making 'missile blast' noises with his mouth while he played. Anyway, I knew we had another hit on our hands."

The sequel to Thexder, **Firehawk**, gives you the chance to climb into the seat of the all-new Thexder, complete with special weapons and features, in nine new missions designed to save Earth from an invasion of bloodthirsty aliens. With furious arcade action, high-resolution graphics and 11 complete songs (including an enchanting version of Moon Light Sonata) Thexder II looks set to surpass the success of the original.

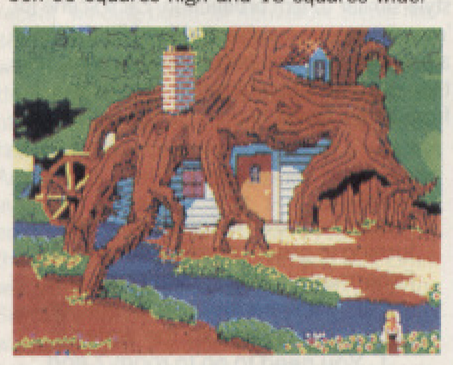
Zeliard is the title of Game Arts' very latest offering. It's a multi-level dungeon adventure featuring yet more high-resolution graphics and a dramatic soundtrack with a different song for each of the seven levels. Nine magical jewels are required to free a beautiful princess currently entombed in stone as players journey from town to town and dungeon to dungeon, battling fearsome monsters and mighty magic. With an easy to use combat system, Zeliard is suitable for both novice and experienced adventurers alike.



Firehawk (and its prequel Thexder, above) are good examples of current Japanese gaming trends.

bands are laid down, determining the areas in which objects are placed. The outlines of the designer's sketch are drawn within these lines, large areas being filled with colour. Next, texture is added followed by smaller details such as flowers or roof tiles just before the final stage of shading is applied. As the screen nears completion, control lines are added determining where the character (referred to throughout development as Ego) can walk. If an object, say a tree, is placed between two priority lines, Ego has the habit of walking straight through it. A lot of time is spent checking and rectifying these problems before each picture is passed by the designer.

The characters are created by a specific artist and are drawn pixel by pixel as opposed to the vector graphics used to create backgrounds. The fisherman, for example, was created in a box 33 squares high and 18 squares wide.



The SCI system puts each object into its own 'class' – items that move are placed in the Actor class, objects that are animated but remain stationary (a candle's flame or a wisp of smoke for example) are Props and Views are objects that don't require animation. Everything is then given a routine by the programmer, to describe everything that could possibly happen to it. For example...

if ((Open Door) is said), and Ego is (close enough), and (Door is closed), and (Door is locked), and it is not (night), then (print (The door is locked.)).

Something as relatively simple as opening a door can take anything up to 28 lines of routines, having to take into account whether it's night or day, whether the door is locked or unlocked, if the character is close enough to perform the action and so on.

Once the program is at a playable stage, a demonstration is recorded to video and sent to a recording studio where music and sound effects are added. Again, as with film-production, the composer watches the tape and adds suitable music to the scenes. The designer offers some idea of what's required for each scene but in general it's up to the composer to create the atmosphere and mood for each piece. In King's Quest IV, for example, William Goldstein composed over 75 pieces of music (more than in most feature-length films) using a 32-voice Roland MT-32 synthesiser, with tunes ranging from a sinister wedding march to a deliberately terrible rendition of Greensleeves.

With this stage out of the way, the only people left to see the game are the Quality Assurance department. This is where the final product is tested for errors. The first step is to test for spelling or grammatical errors, by removing all the text from the game, printing it out and reading through it. Next the game is played using the designer's notes and maps. Each screen is tested for graphical irregularities, continuity errors and basic bugs in the program. Product testing can take anything up to eight weeks before a game is deemed error-free and even then someone will no doubt try something nobody else thought of and discover more bugs.

THE SIERRA SERIES

KING'S QUEST

THE ADVENTURE that put Sierra on the map. Initiated in 1984 by Roberta Williams, the series chronicles the adventures of the royal family of the mythical land Daventry. In **King's Quest: Quest For The Crown**, the king's champion, Sir Graham, is searching the land for three magic items: a future-telling mirror, a treasure chest that never empties and a shield capable of throwing off invaders. With the king on his deathbed and no heir apparent, Sir Graham is granted the throne on his successful return.

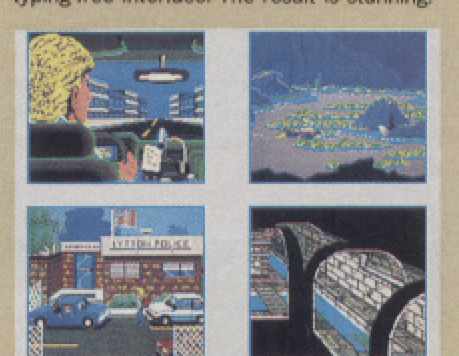
The sequel, **King's Quest II: Romancing The Throne**, has King Graham searching for a bride to provide him with an heir. The mirror tells of a beautiful woman held captive at the top of a tower in a far off land, and so the search begins.

King's Quest III: To Heir Is Human takes a step away from King Graham and instead features a young lad called Gwydion, who's held prisoner by an evil wizard. Escaping, his journey takes him to Daventry, currently being ravaged by a three-headed dragon. Defeating the beast, Gwydion is adopted by the King and all is well again.

King's Quest IV: The Perils Of Rosella marks the series' turning point as it was the first to utilise Sierra's new programming system – SCI (Sierra's Creative Interpreter). The result was breathtaking graphics (for the time) and a soundtrack composed by William Goldstein (which utilises the many soundboards available for the PC). KQIV introduces Princess Rosella, a female hero (rare enough, even now), and depicts her search to find a cure for her ailing father, King Graham.

The latest installment, **King's Quest V: Absence Makes The Heart Go Yonder**, is heralded as the biggest computer game ever. Roberta Williams returns you to the land of Daventry, where King Graham is searching for his missing castle and family. They have been kidnapped by an evil wizard for reasons that are unknown to Graham at the start of his adventure. Fortunately help is at hand from his trusty sidekick Cedric the owl and his master, the good wizard Crispin.

King's Quest V incorporates digitised full-colour paintings by top Sierra artists that take advantage of the PC's 256-colour VGA card (and take up about 10Mb of disk space), a completely original soundtrack and a brand new typing-free interface. The result is stunning.



SPACE QUEST

THE TWO GUYS From Andromeda, otherwise known as Mark Crowe and Scott Murphy, met while working on the adaptation of Disney's **The Black Cauldron**. Sharing a real strange sense of humour and a longing to produce a game set in space, they sat down, threw some ideas around and in 1986 released **Space Quest: The Sarien Encounter**. Featuring antihero Roger Wilco, a janitor on board the starship Arcada, it's full of bad jokes and silly situations, as Roger



finds himself struggling to save everyone on board from alien invaders.

Space Quest II: Vohaul's Revenge concerns a dastardly plot to plague the galaxy with genetically engineered insurance salesmen masterminded by the foul alien Sludge Vohaul. Once again, hapless hero Roger Wilco has to battle his way to Vohaul's asteroid fortress to save the day.

Space Quest III: The Pirates Of Pestulon featured a guest appearance by the Two Guys themselves and used the new SCI system first employed in King's Quest IV. Kidnapped by sinister software pirates from Scumsoft, the two authors are forced to churn out second-rate arcade games to litter the galaxy. Waking up on board a strange alien garbage vessel, Roger Wilco soon learns of their predicament and sets off to the rescue...

Space Quest IV: Roger Wilco And The Time-Rippers is The Guys' most recent venture. From the bleak future of **Space Quest XII** come the Time-Rippers, a band of rebel fighters locked in a battle against the villainous Sludge Vohaul. Their mission – to grab our hero Roger Wilco and enlist his help in their struggle. Meanwhile, in his own time, Roger is locked in a battle against the villainous Sequel Police, a crack team of intergalactic assassins bent on stopping all this Space Quest nonsense once and for all. Thus starts Roger's journey through time and sequels in order to save not just his own life, but the future of the Space Quest series.

Not only does Space Quest IV contain 256-colour scans of real artwork and a thumping new soundtrack (by Bob Siebenberg of rock 'n' roll group Supertramp) but also scrolling screens, a first for Sierra. "The screen scrolls across or up and down in certain areas of the game," explain Mark Crowe and Scott Murphy, "adding some dimension and giving the player a feel of the entire area."

POLICE QUEST

JIM WALLS is an ex-California Highway Patrol Officer and is the man responsible for the Death Angel, a murderous drug dealer who ran rampage throughout the good city of Lytton, setting for the **Police Quest** series. While on leave after a shootout in central California, Walls was approached by Ken Williams who encouraged him to write a story based on his own experiences. Walls did.

Police Quest: In Pursuit Of The Death Angel takes novice patrolman Sonny Bonds from everyday police activity to the arrest of the Death Angel himself. Using authentic police techniques, Bonds deals with everything from drunk drivers to biker gangs.

The sequel, **Police Quest 2: The Vengeance**, utilises the SCI system and has the Death Angel escaping from custody before embarking on a series of revenge killings. "This was also based on fact," Walls recalls.

Jim was also the brains behind the espionage thriller **Codename: Iceman**. Set in the year 2000, on board a nuclear-powered submarine, Navy SEAL Johnny Westland embarks on a desperate mission to rescue the American ambassador from Tunisian terrorists. "I wanted to see if I could do something completely different, something besides a police game," says Walls. "I knew this guy who'd served four years on a nuclear sub and he'd tell me these stories, it was really intriguing."

LEISURE SUIT LARRY

AT 43, Al Lowe is one of the world's oldest entertainment software programmers. His career began at Sierra working on early versions of King's Quest and Police Quest. Lowe actually started designing when Ken Williams approached him to convert a game called **SoftPorn**, in which you control a character who has to pick up three girls, "I didn't think it was the right attitude and suggested we make fun of the guy instead," says Lowe. "He's the kind of guy, I reckoned, who would wear a leisure suit nowadays. Someone picked up on that and the name Leisure Suit Larry was born..."

Leisure Suit Larry In The Land Of The Lounge Lizards was the first project (written in conjunction with Mark Crowe of Space Quest fame). It revolves around one night in the life of Larry Laffer as he searches for thrills, action and girls. "Mark and I wanted to do a game that was funny," relates Lowe. "I hadn't seen humour done successfully in a computer game and I'm a pretty funny sort of person. The more we worked on it, the funnier it got.

"About the time I was designing Leisure Suit Larry II my family and I took a vacation to Mexico and some of the things that happened – the mad rush to the airline ticket counter, a really terrible plane ride, a resort that was so heavily landscaped we kept getting lost – all found their way into the game." **Leisure Suit Larry Goes Looking For Love In Several Wrong Places** concentrates more on the character than the sex, as Larry finds himself winning a million dollars and a dream vacation, with only the dastardly plans of Dr Nonooky and his android women standing in the way of Larry's perfect happiness.

Leisure Suit Larry III: Passionate Patti In Pursuit Of The Pulsating Pectorals was the first Sierra venture to allow players to switch roles between two main characters. "I thought it would be fun to have a female lead character," Al explains. "That's how I came up with Passionate Patti." As Larry searches for his missing self-esteem, Patti is on a quest for the man that got away. From the seamy strip clubs of Nottonyt Island to a jungle ruled by Amazon women, Larry has the adventure of his life.



Passionate Patti wonders about her dream date . . . Larry Laffer?

PROJECT
3D Construction Kit

PUBLISHER
Domark

AUTHOR
Incentive
Ian Andrew (Design & Concept)
Paul Gregory (Amiga & Atari ST Programming)
Kevin Parker (PC Programming)
Eugene Messina (Graphics)

INITIATED
April 1990

RELEASE

AMIGA
April 1991

ATARI ST
April 1991

IBM PC AND COMPATIBLES
April 1991

A World Of You

This is the house that Gordon Houghton built, assisted by Incentive's innovative Freescape construction kit.

IMAGINE CREATING your own 3D game. It could be a race to escape from a dying planet about to be enveloped by a neighbouring gas giant. It could be a tortuous maze packed with warps and cryptic puzzles, or a quest for treasure in an ancient Aztec temple, or a medieval fantasy pitting you against dragons and evil barons. Imagine being able to design your own bedroom – to see what it would look like with bright purple walls before you went ahead and painted it. Imagine recreating your own school, or your office, or your house on a computer screen, and being able to walk, crawl and fly around them.

If Incentive's **3D Construction Kit** fulfills its promise, your imagination won't have to wait much longer. Using an advanced version of the same Freescape techniques found in **Driller**, **Dark Side**, **Total Eclipse** and **Castle Master** (see 'Improving The Environment'), it will be possible to design and create a simulated world, and then enter and interact with that world as if you were really there.

The idea was conceived around the time that Driller, the first Freescape adventure, was being written (about four years ago), but it wasn't actually started until Castle Master was finished last April. It works on the same principle as Lego: you can use three-dimensional shapes to build whatever you want. The difference is that the 3D Construction Kit is a far more flexible tool, allowing you to customise your own shapes for use as building blocks, generate animation, create puzzles and change the colours of your world in a couple of mouse clicks. For extra realism a bank of sound effects are supplied, although you could always load in samples of your own.

But why is Incentive giving away all its programming secrets now? Ian Andrew puts it down to constant requests for a Freescape utility, in effect doing for mainstream 3D computer games what the 8-bit Graphic Adventure Creator and STAC, the ST version, did for adventures. "Many people suggested it, and it's something we thought of ourselves four or five years ago. We thought at first that it was going to be too complicated, but writing the Freescape games has been a lesson in how to compress information more efficiently. In a sense we've been waiting for the technology: there's so much more we now know about the system, and a lot of the tricks we learnt have been built into the kit. It wouldn't have been as good if we'd done it before."

The whole package is priced as a utility – PC and Amiga owners get a penny change out of £50, whereas ST owners have to stump up £39.99 – but the finished product will contain more than just the 3D Construction Kit. There will also be a new Freescape adventure (the fifth), the design of which hasn't yet been finalised, but which will have a similar puzzle-adventure theme to the previous quartet. This new adventure can be played stand-alone, or tinkered with using the utility. In addition there will be a bank of screen borders and preset locations for lazy constructors.

What you make of the kit depends on your enthusiasm – it is being designed to be instantly accessible and to have the necessary depth to allow you to create commercial quality releases. The cornerstone of this is a brief programming language, which is structured like BASIC but aims to be more user-friendly. At the moment there are over 50 commands (Castle Master used about 40), and as Ian Andrew comments, "more are added as we find a use for them."

Every environment you generate is divided up into separate 'areas', each 8,000 x 8,000 x 4,000 units in size, and each with an unlimited number of entrances. The language is used to set 'conditions' on objects and facets within those areas, so that you can generate puzzles or traps or simply pass through doorways from one area to another. For example, if you wanted to enter a building you had just constructed, you would create a black doorway and impose a 'condition' on it with the following sentence: "IF COLLIDED? THEN GOTO (2,1)". This means that if you 'bump' into the doorway, the program will take you to Area 2, ►

"There will be some excellent games designers out there who have no programming skill but who'll come up with good products. If we were to produce our own Freescape games we'd be competing with someone else's imagination. We might just leave Freescape to them from now on."
Ian Andrew, Incentive



THE PROGRAMMERS with the virtual world in their hands are (from left to right): Paul Gregory, Kevin Parker and Eugene Messina.



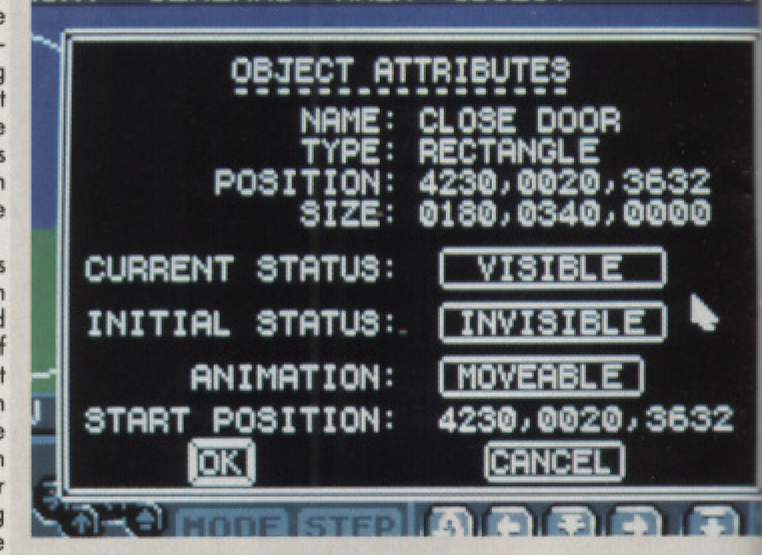
THE TITLE SCREEN has developed from chevrons and a hard hat to this more ethereal style (which is still being finished off). The packaging has undergone similar changes: a leather-look briefcase has been passed over in favour of a hi-tech effect.



COLLISION DETECTION is automatic, so that you can slot together all the components of your creation simply by ramming one against the other. To increase the efficiency and speed of the editing you can temporarily exclude all other objects from the screen, or highlight your chosen object with a red outline. Once the house has been slotted together, its individual components can be treated as a group so that it can be moved around more easily. And by making the facets that aren't seen (such as the top of the cubes beneath the roof) invisible, the frame rate of the final result is improved.



A SERIES OF pull-down menus allows you to utilise more advanced programming techniques. Creating new Areas is essential to a complex piece: there is no limit to the number you could have, but most games would use between 50-100 (Castle Master had almost 100). Technically you could have over 250 Areas with a small amount of detail, or 10 with a massive amount of detail – it all depends on available memory (the number at the top right of the screen shows exactly how much free memory remains). If you want to enter the house you need to create at least one more area to represent the 'inside'. The number of entrances to each area is unlimited – but again, there would normally be no need for more than half a dozen, unless you wanted to create a complex maze.



AS WELL AS a language to impose conditions, objects also have attributes which can be altered according to the situation. For example, a doorway's initial status would be invisible, but once the actual door in front of it was opened, it would become visible.

...our Own



ONCE THE UTILITY has loaded, it places you here in Area One, with green grass (so that you have something to walk on) and a blue sky. This is virgin territory, and what you do with it is up to you. You can delete it, or change the colours. If you don't like grass, a spot of blue would conjure up a seascape, or white could turn it into an ice floe. And this is just one area of many...



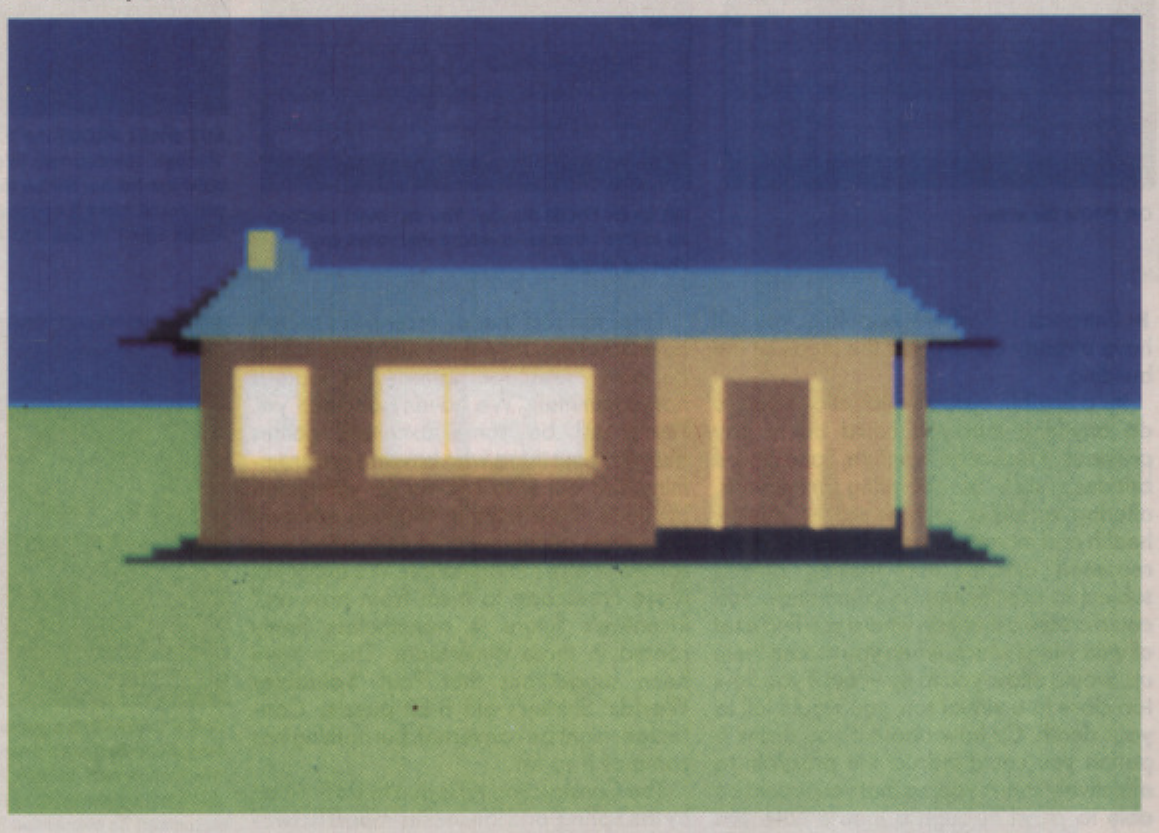
CHOOSING 'CREATE' from the menu of commands allows you to select one of 10 basic building blocks (made up of solid objects, single facets, lines and sensors). Probably the most common one that beginners will use is a cube such as this: the program places it in front of you and you can move it, or move yourself around it, as you wish.



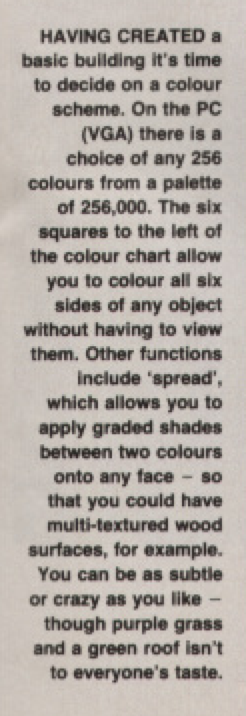
THIS IS WHERE the fun starts. Selecting another cube and a pyramid from the objects menu gives you the basic components of the house, each of which can be named individually. By editing each of these objects in turn you can alter its points, stretch it, shrink it, or simply move it through three dimensions. The whole scene is now made up of two cubes, a pyramid, two rectangular facets (one on the door, one under the house), the sky and the ground.



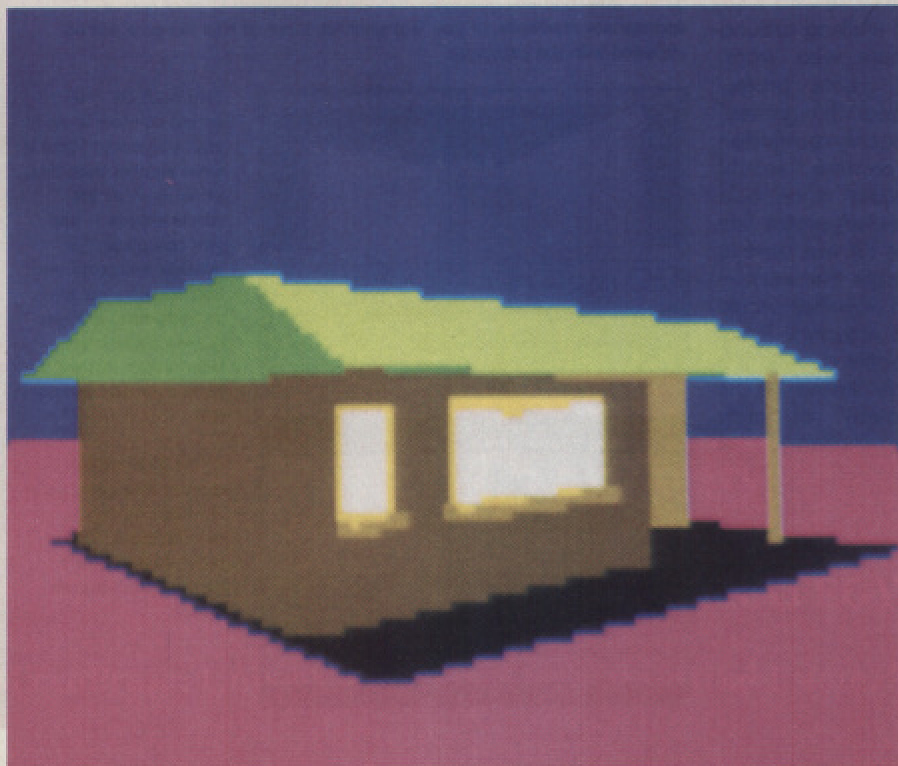
BY ADDING a chimney the virtual residence is almost complete. You can define the 'step' size of each key press as you wish, allowing you to move around your new home as slowly or quickly as you like. If you wanted to make this a dangerous place to live in, you could set a sensor to fire at you when you approached it – the rate, range and number of sensors is entirely up to you.

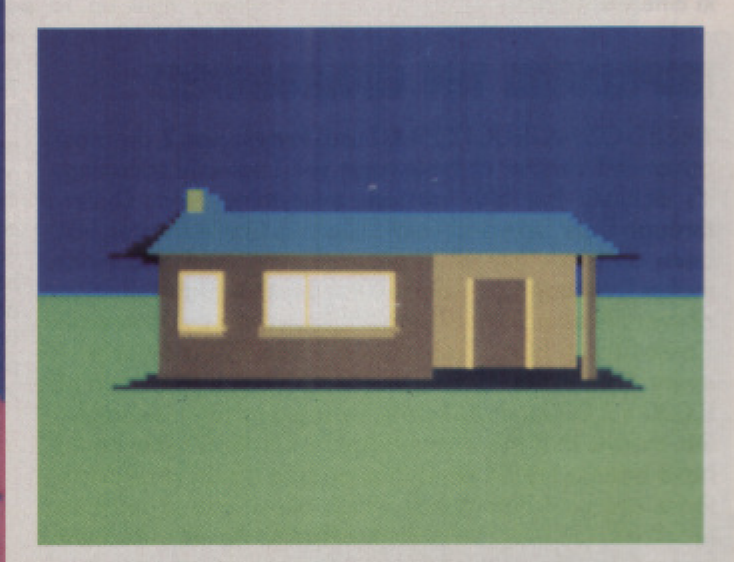


THE MAIN BUILDING is complete – but there is still something missing. How about a nice garden and a white picket fence?



HAVING CREATED a basic building it's time to decide on a colour scheme. On the PC (VGA) there is a choice of any 256 colours from a palette of 256,000. The six squares to the left of the colour chart allow you to colour all six sides of any object without having to view them. Other functions include 'spread', which allows you to apply graded shades between two colours onto any face – so that you could have multi-textured wood surfaces, for example. You can be as subtle or crazy as you like – though purple grass and a green roof isn't to everyone's taste.





THE GARDEN IS SIMPLE – just a 'quad' from the objects menu. The fence is only slightly more complicated: a stretched cube which is placed in position and then duplicated several times over.

PROJECT
3D Construction Kit



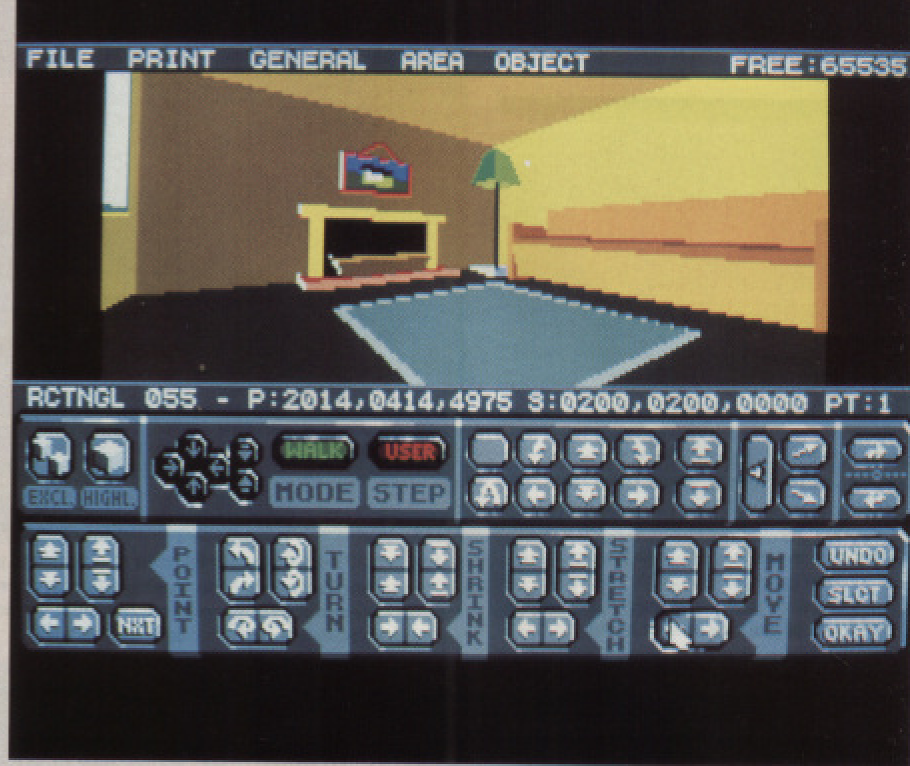
AND THIS is the finished product. You can view it from the front...



OR FROM the side...



OR EVEN FROM the sky. You can even position up to five cameras to record and recall any viewing angle.



BUT WHAT ABOUT the inside? By setting a condition on the door, you can open it and pass 'through' the doorway into a new area, constructed using the same techniques as you used to build the house. Notice the picture of your home in the background: by setting conditions on it, you could make it conceal a wall safe, or click on it to go to an exact replica of the outside of your house again, or use it to enter another dimension.

▶ Entrance 1 – where, hopefully, you will have already constructed the inside of the building.

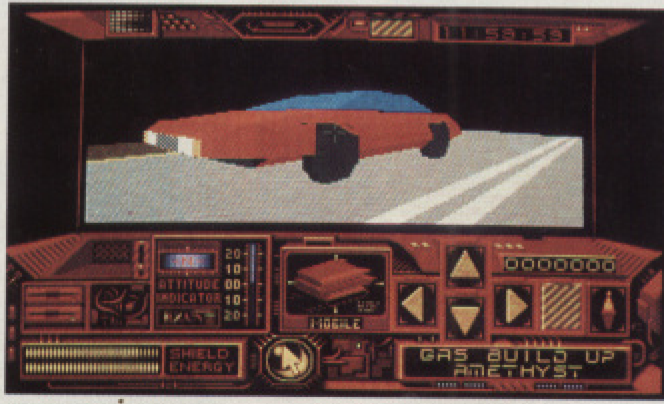
It's a flexible system which allows you to do anything that you could do in any previous Freescape venture, and more besides... such as activating animations, altering variables such as scores, shields, health and money, or using loops to create repeated actions, and making objects subject to specific mouse commands. You could create a situation where you find a set of wax wings which, when you picked them up, would allow you to fly – but if you flew too close to a virtual sun, you would fall to your death. Or how about if you drank a potion you could instruct the program to effectively shrink you, so that you would be able to crawl through a mouse hole. Ian Andrew adds: "Budding programmers will all have different ideas and exploit the utility in different ways."

Does the fact that all Incentive's secrets have now been revealed mean there will be no more Freescape games? The team is non-committal: "We haven't decided yet. There will be some excellent games designers out there who have no programming skill but who'll come up with good products. If we were to produce our own Freescape games we'd be competing with someone else's imagination. We might just leave Freescape to them from now on." Incentive's future is nonetheless firmly rooted in three dimensions. There have been suggestions that Paul **'Spindizzy Worlds'** Shirley's old 8-bit puzzler **Confuzion** might be converted, but nothing has come of it so far.

The Construction Kit is due to be finished by the Spring, and Ian sees its impact as two-fold: "it will vary between those who enjoy creating 3D shapes and walking around them, right up to people who want to create professional 3D games." The only recognition Incentive would require is an acknowledgement that the Kit was used to create the work – no royalties would be exacted. What people do with it is only limited by the power of their imagination. ■

IMPROVING THE ENVIRONMENT

THE 3D CONSTRUCTION KIT uses **Freescape 2**, the most advanced version of Freescape yet. Logically speaking, it's actually the fifth version: everything from Driller, through Dark Side and Total Eclipse to Castle Master, has been an improvement in programming terms. So what makes Freescape 2 so special? For one thing, the definition of every Area is 64 times bigger than before: every Area in Castle Master had a resolution of 128 x 128 x 64 units – every Area in the 3D Construction Kit has a resolution of 8,000 x 8,000 x 4,000 units. Taking a random example, this means that the drawbridge in Castle Master could have been up to 64 times thinner than it was. In addition there are new commands which allow you to execute functions such as animating objects. As Ian Andrew comments: "If we'd had this kit when we designed Castle Master, it would have taken us less than half the time to write."



WHEN CREATING a game you would probably want to include your own personally-designed overlay with icon controls for movement and information bars to indicate status. These can be loaded in from any standard art package, and you can define the function of every area. Your status can be expressed in numerical or graphical terms, your icons can be any size, and you can even instruct the program to print text at appropriate moments. (If you feel slothful, three or four borders will be included with the package).



THE SIZE OF THE 3D action window is up to you: you could make it even smaller than this, or as large as the whole screen – and you can place the window wherever you like. It's all a question of trade-offs: a larger screen looks more impressive, but will have a slower update rate.



EVEN THE MENU display has undergone changes during development. This older design didn't have a 'push-button' effect.

TECHNOPORN

COLOURS: The PC VGA version will feature 256 colours out of a palette of 256,000.

GRAPHICS: Separate 'border' graphics can be loaded in from most standard art packages (anything that uses IFF on the Amiga).

SOUND: Amiga and Atari ST will have digitised sound effects and allow separate samples to be loaded in.

MEMORY: Incentive is aiming to have at least 100K of free memory to work with after the kit has loaded (Castle Master could easily be created with that). If the computer has expanded memory capabilities, the program will make use of them.

FRAME RATE: Virtually user-definable, as it varies according to the number of objects and the size of screen.

PROJECT
Space Shuttle

PUBLISHER
Vektor Grafix And Virgin Mastertronic

AUTHOR
James Fisher (2D Programming)
Ian Martin (3D Programming)
Derek Austin (Shapes & Worlds)
Andy Craven (Logic, Research, Testing)

INITIATED
November 1989

RELEASE

AMIGA
August '91

ATARI ST
August '91

IBM PC AND COMPATIBLES
August '91

The Final

THE SPACE SHUTTLE has been in development since 1971, first flew in 1981, is capable of carrying a variety of payloads into space and is one of the most complex and expensive vehicles ever devised by man. Vektor Grafix is trying to cram all that technology into a 16-bit computer. What inspired them to take on this enormous project?

"Virgin asked us to," explains head honcho, Andy Craven, "but when we said 'Yes' we didn't realise quite what was involved." What began as a gleam in Virgin's eye soon mushroomed into a massive undertaking. "We just started off with a very few panels. Then we realised that certain switches on one panel depended on 10 other panels having their switches in a certain order. So we put those in as well and before we knew it, it just went boom!"

It's going to be as close a replica of the real thing as memory restrictions, time and a 2D screen allow. Research has been an in-depth and on-going learning process. "NASA has been absolutely superb. We've received a whole load of text basically on how to build your own space shuttle. Now there's not much we don't know about it."

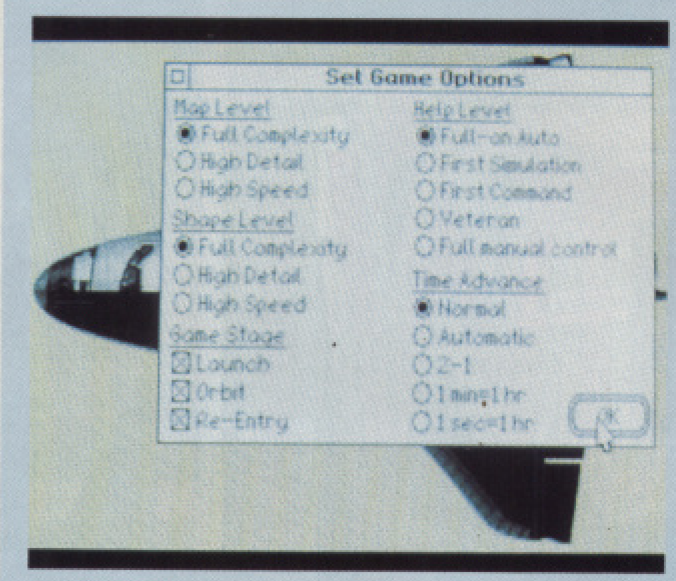
In all there are 12 genuine shuttle-style missions to perform. They are designed to break you in gradually. The first, based on one of the original shuttle test missions, takes you up piggy-back on a 747 and simply involves making a safe landing. After that you graduate to launching satellites, constructing space stations, recovering space debris and (very topical, this one) repairing the Hubble space telescope.

You have to cope with the basic shuttle controls, use the Remote Manipulator System (its robot arm), learn about the idiosyncracies of an MMU (Manned Manoeuvring Unit) on a space walk and react quickly if an unexpected crisis should occur. If you are good enough you could even get assigned to tone of two classified military missions.

Everything works on the principle that if you can see it, you can use it. There are few restrictions: if you are stupid enough to try you could even turn off the engines before you go into orbit. All the same, out of respect for the Challenger Seven, however many mistakes you make, one thing you won't be able to do is explode.

On the real shuttle, five GPCs (General Purpose Computers) and one backup system are capable of running the whole show virtually independently. "We changed that and made a few more things manual," explains Andy, "because we wanted to produce something more than a demo and actually get you to do something."

More complex procedures like removing a satellite from the payload or connecting two space station components using the robot arm can be performed automatically, but if you are a stickler for punishment you can try it the hard way (moving each of the robotic joints manually) – though that isn't recommended. Tricky manoeuvres are

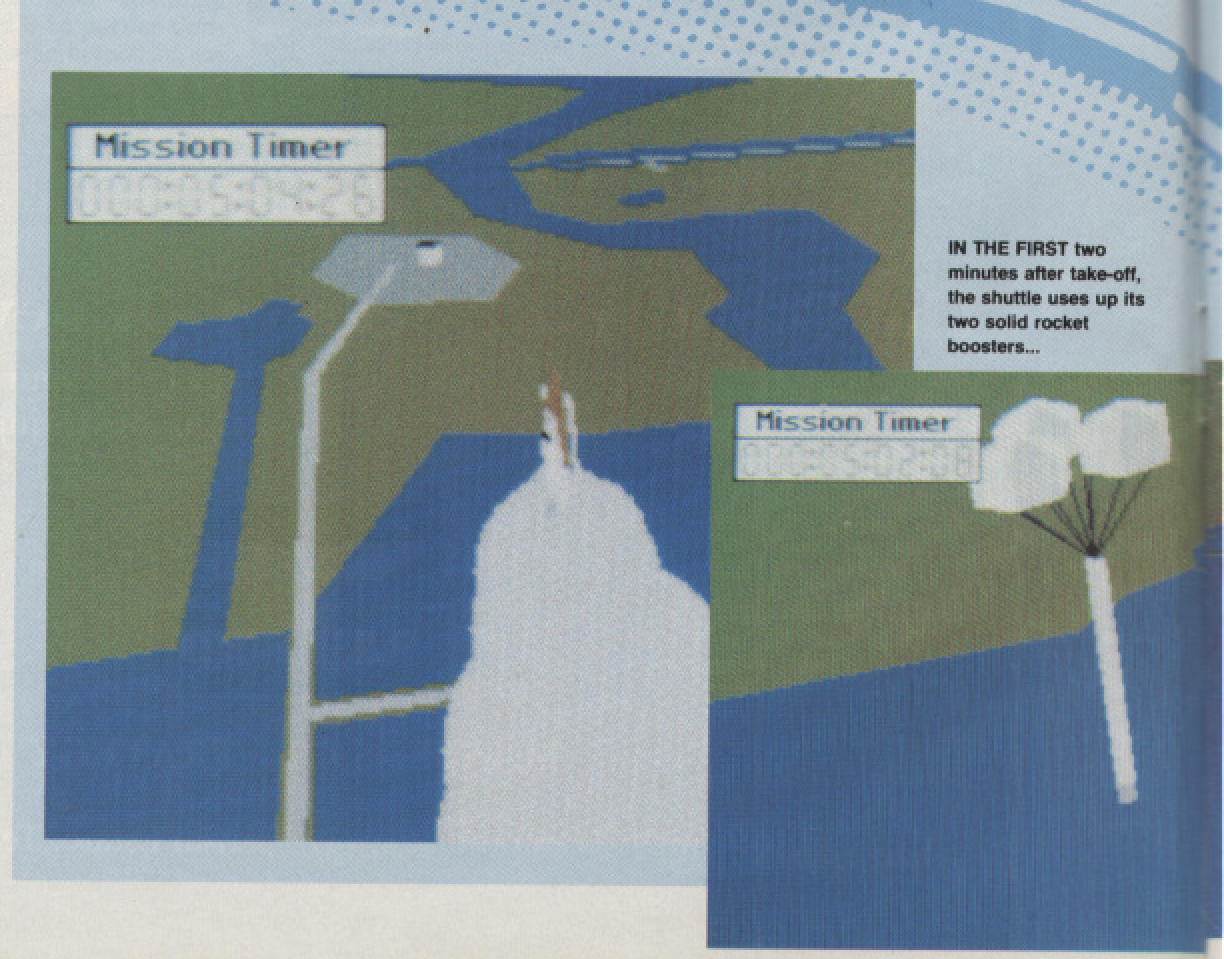


FIVE DIFFERENT complexity levels allow you anything from complete manual control to semi-automatic handling with lots of helpful hints. Where you start is entirely up to you. There's a choice of Kennedy or Vandenburg Space Centers (the latter has never actually been used) and missions can commence in the VAB, on the launch-pad or in orbit.

ALL THE EARTH'S shorelines are accurately rendered on a complete world map. A huge selection of external viewpoints allow you to view the mission from almost any angle (the top of the launch tower and the roof of the VAB among them). In a flash, you can zoom from a distant view of your Space Centre...

... STRAIGHT to the launch pad its

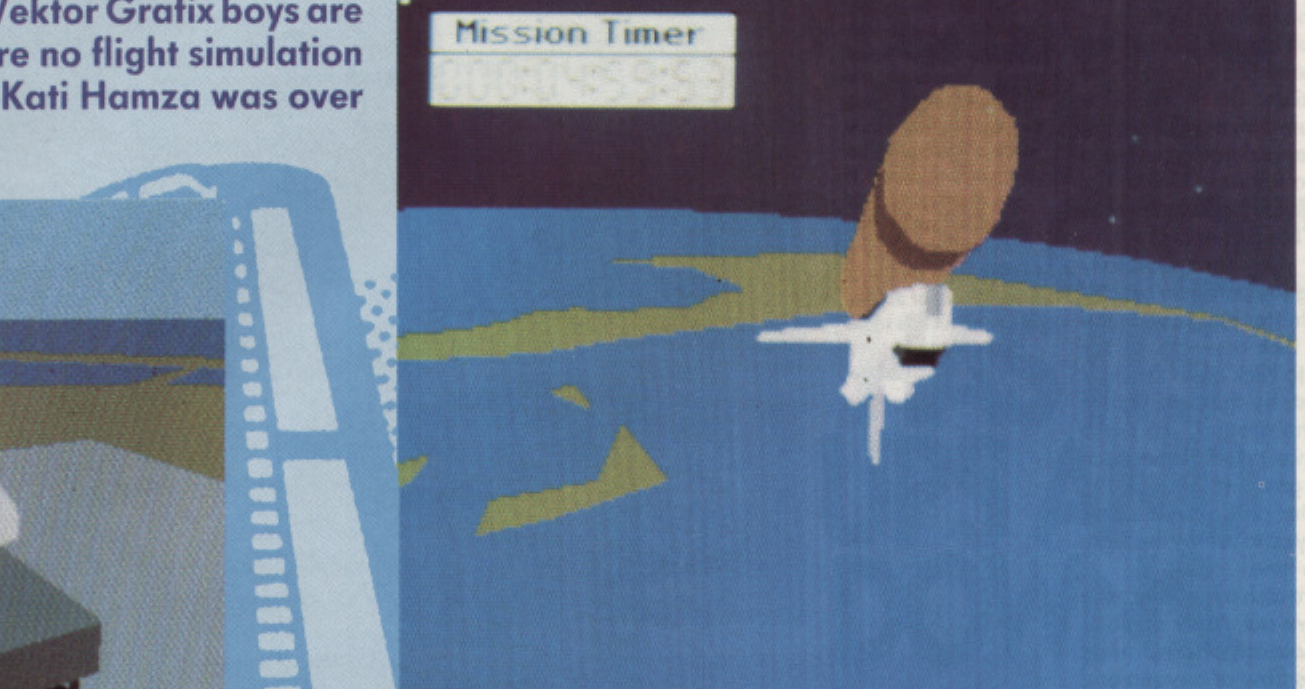




IN THE FIRST two minutes after take-off, the shuttle uses up its two solid rocket boosters...

With Fighter Bomber and Killing Cloud behind them, the Vektor Grafix boys are boldly going where no flight simulation has gone before. Kati Hamza was over the moon...

Frontier

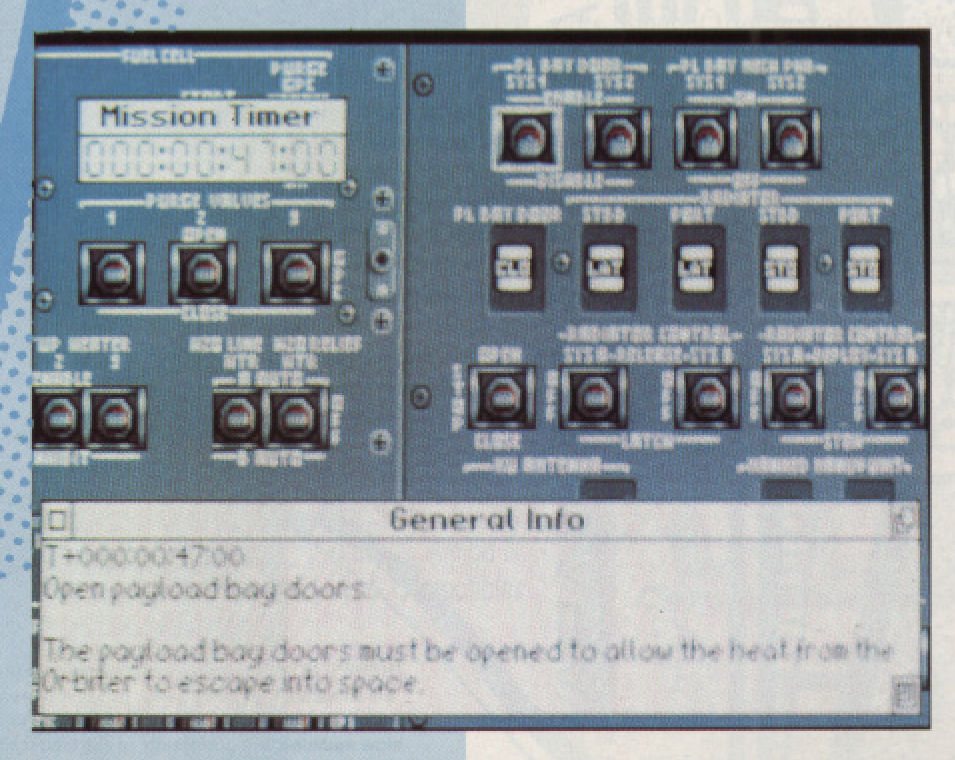


HAVING JETTISONED its remaining fuel tank, the Shuttle begins to orbit the earth. The final version will allow you to zoom out into space and right back down to earth. It's taking some hard thinking to make it possible to account for the earth's curvature as you move from an ordinary, flat-based 3D environment into space. And just in case you feel like checking, the position of the stars is astronomically correct.

made doubly difficult when you have to consider the logistics of moving about in a totally weightless environment.

One of the most time-consuming aspects is already behind them. It took ages to work out the orbital mechanics taking into account that the shuttle moves at between 15,000 and 17,000mph in relation to the earth. Currently, however, the team is wrestling with the implementation of all aspects of re-entry, including accurate re-entry windows (returning at a specific point to make sure you make it back to the right place) and the complexity of CRTs (Cathode Ray Tubes). These are the monitors on which shuttle crews run all their programs and it's a question of a single computer simulating the action of the five GPCs on board. Vektor is recreating 29 out of around 100 real CRTs and just reading the manual (the size of a large building brick) has been a mammoth task.

Realism has its own drawbacks. If you are very enthusiastic you can conduct a whole



THE SHUTTLE flight deck is a mass of complicated switches, levers and dials. At the lowest difficulty level, the screen automatically centres on the relevant buttons and gives vital information via the panel. The tougher the difficulty, the less help you get.

MOMENTS LATER they are jettisoned and parachute back to earth. At crucial moments like this one extra track views are provided as necessary.

itself.

PROJECT
Space Shuttle

we'll definitely put in everything that this time we've had to leave out."

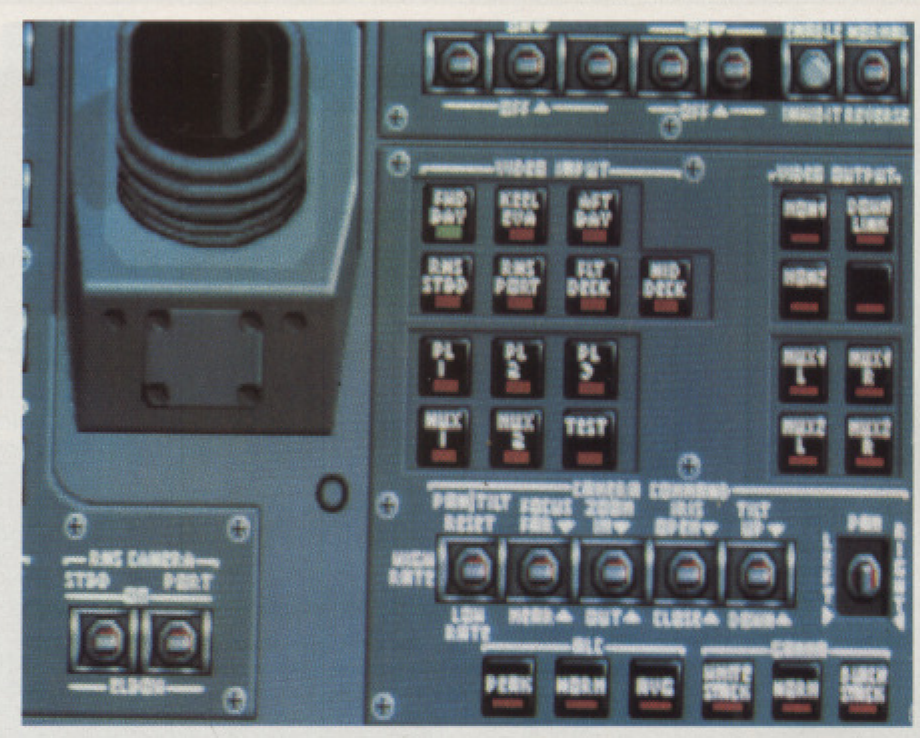
people won't have the stamina: it takes six hours alone just to roll out the shuttle from the VAB (Vehicle Assembly Building) to the launch pad. A flexible Timer Advance system takes the tedium out of space travel.

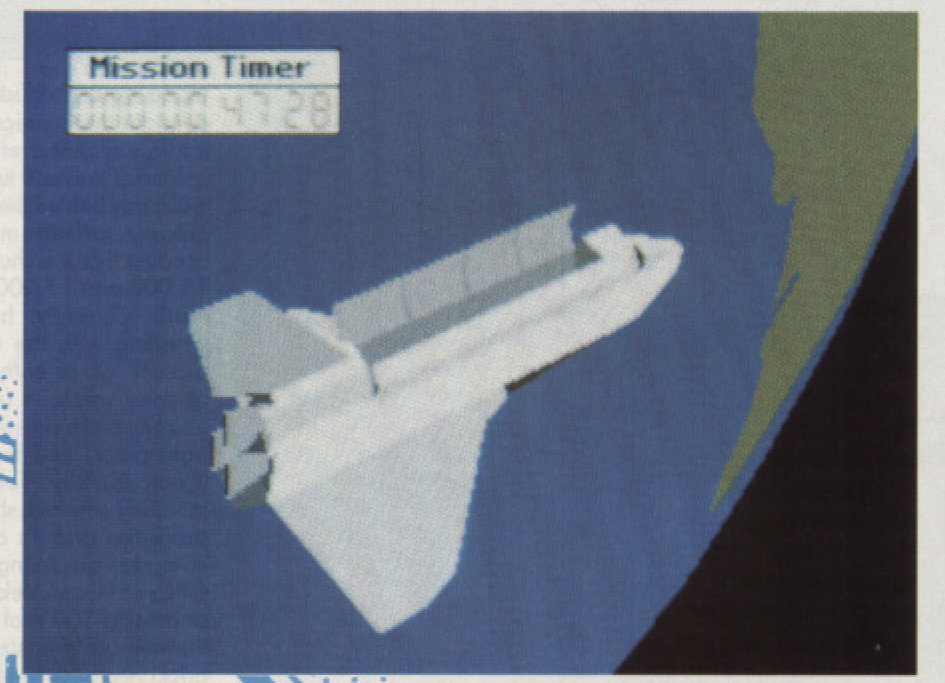
Obviously, however accurate you are, a simulation is bound to fall short of the real thing. Mouse controls are no substitute for instinctive reactions. "For example, if you're coming in to land you don't normally deploy the landing gear until you're 250 feet off the ground. In the real shuttle you just turn round and flick a switch. In the simulation you have to click on to the right panel to locate it first: by the time you've found it you've hit the ground." To make things easier, Vektor has included a series of short cut keys which give instant access to any part of the orbiter and a freeze time option, which allows you to survey the flight deck outside mission time.

Inevitably, there are also a few things the team has had to leave out. Andy explains further: "There's a whole array of overhead switches that alter the flow of oxygen and hydrogen. Usually they're under GPC control but you can control them manually. We've left those out because the process is just too complex."

There's still a chance they will make it into **Space Shuttle II**. Six months away from completion, Andy is so enthusiastic about the whole project that he's already contemplating a sequel. "It all depends on how well the first one does, but if we do it we'll definitely put in everything that this time we've had to leave out."

A GOOD PILOT has to know his shuttle well. A single piece of hardware like the Ku antenna is backed up by a whole series of controls. It's impossible to close the payload bay doors while it's extended so it's vital to retract it pre re-entry. Should the store switch fail, it's backed up by a direct store switch. If both go out of action, the antenna has to be jettisoned as space debris.

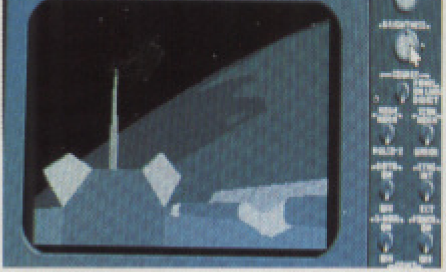




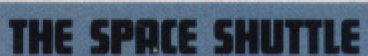
THE PAYLOAD BAY. It's in here that the vital hardware components like satellites and telescopes are carried. One of your first tasks in orbit is to open the bay doors in order to deploy the radiators and channel heat away from the orbiter.

TECHNOPORN

THE NASA space shuttle's flight deck contains between 2,500 and 3,000 different panels and switches, of which Vektor's version simulates over 1,000. The logistics of implementing them has taken up a huge chunk of development time so far. "We ended up writing a panel editor that allows us to take a load of switches and animations for switches and place them down on panels." Perfecting switch logic was just as fiddly. When you flick a switch and a timer starts going down or it affects another switch somewhere else or turns on a light on a distant panel, those things have actually got to happen." A compiler was written specially for the purpose: each switch was identified by a number for which variables could be set and individual logic routines were written for each one.



EVERY SHUTTLE comes complete with its own close circuit TV system with zoom and sweep functions. There are also eight authentic window views. The team studied a series of NASA videos to get an accurate picture of what you might see at every stage of a mission.





THE SPACE SHUTTLE

THE FIRST re-usable manned spacecraft made its debut flight on 12 April 1981. It is launched vertically like a conventional rocket but glides back to earth and lands on a runway. It consists of a cylindrical fuel tank discarded just before it reaches orbit, two solid fuel boosters and the orbiter, the part which actually goes into space. Between two and eight crew members live and work in the orbiter's nose section and missions can last up to 10 days. So far four orbiters have been built: Columbia, Challenger, Atlantis and Discovery. Challenger exploded shortly after its launch in 1985 killing all seven crew members on board.

THERE'S NO PLACE like home, even when you are thousands of miles away. But if you aren't bothered about sightseeing and you have got a slow machine, the complexity of the landscape can be toned down in favour of speed.



LucasArts on the art and science of entertainment

WORKING IN THIS TOY FACTORY HAS ITS UPS AND DOWNS.

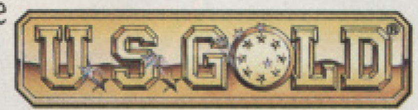
Tired of the same old 9 to 5? Then it's time to punch in for the *Night Shift*™ at Industrial Might and Logic. And take control of the wackiest, wildest, toy-making machine you've ever imagined.

Here's your chance to punch out Darth Vader.™

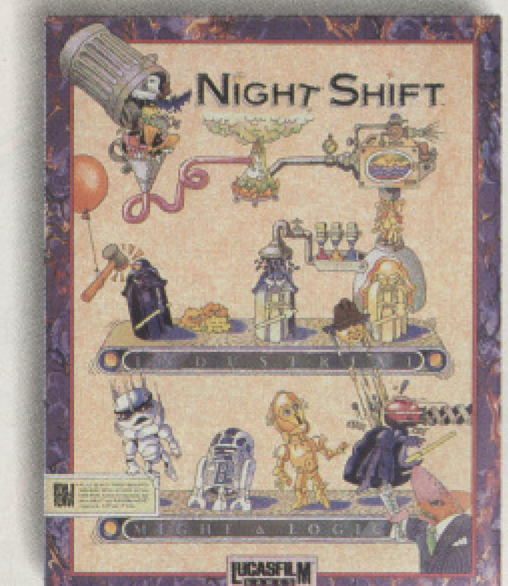
Or Luke Skywalker,™ Indiana Jones,™ even Zak McKracken:™ miniature dolls of your favorite Lucasfilm characters. But make sure you get their heads screwed on right. Or this might be your last day on the job.

Each eight hour shift takes just a few minutes to complete. But the better you get, the tougher your job gets. Bigger Quotas. Pesky lawyers. Furry pests. And of course the machine *hardly ever* breaks down.

- *Recycled industrial waste becomes fantastic plastic - if you can keep your cool.*
- *One wrong squeeze of paint and you'll turn Artoo Deetoo green with envy.*
- *A squirt of glue, a whack in the head, and a toy is born.*
- *You probably won't need the automatic quality controller, because you'll never make mistakes.*
- *Pack 'em up, ship 'em out, make a bundle, and go home.*



AVAILABLE ON:
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A WEB OF INTRICATE POSSIBILITIES - BUT FAIR PLAY ISN'T ONE OF THEM

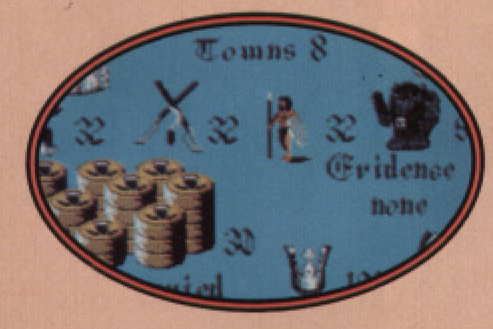
BETRAYAL



The West Marches is a corrupt land ruled by immoral leaders. You are one of four Knights with a lust for power. And in the pursuit of power, the end justifies the means.

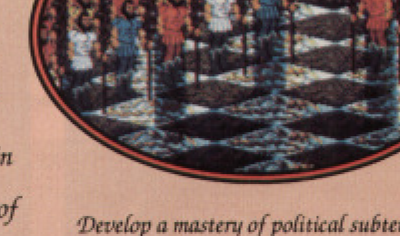


The bloodiest battles yield the greatest spoils. Strategically extend your domain, reduce your rivals' resources, and tighten your stranglehold on the peasants of the land.



The towns provide your power base. Manage them successfully, and harvest the wealth needed to buy, bribe and fight for ultimate power.

Betrayal involves a long, hard, ruthless struggle, starting with the economic management of your towns and cultivation of your lands, culminating in the honing of your military strategy and execution of political subterfuge.



Develop a mastery of political subterfuge, gaining places for your Courtiers at the palaces of the King and Bishop, ready for the coup which will make you the master of Betrayal.

BETRAYAL
A HELL OF A GOD GAME

A new barrel of fine Welsh ale had just been broached. The royal palace's smoky dining hall resounded to cheery voices. To one side of the top table a harpist and a minstrel were struggling to be heard above the commotion caused by two dogs snarling over a bone in a corner.

Eating slowly, I leant forward to catch the breathless whisper of a rival knight.

'They came in at a run, baying like wolves. Four wild-eyed barbarians ready to cut, gouge, pulverise and kill anything that moved.'

That news was indeed music to my ears. My forces' attack on his wealthiest town had met with success. Financially weakened, militarily broken, and politically bankrupt, he could no longer hold influence at Court.

So long as no evidence of my wrong doing remained. So long as the Gods blessed the crops of my harvest. So long as the rumours of the capture of my brother were true. The throne was mine.

I've cheated, lied, spied and slaughtered. The fruits of Betrayal are mine.

RAINBIRD

KILLING CLOUD
Vektor Image Works

ATARI ST

PRICE	£24.99
OUT	February
GRAPHICS	89%
SOUND	79%
PLAYABILITY	89%
VALUE	81%

OVERALL 88%

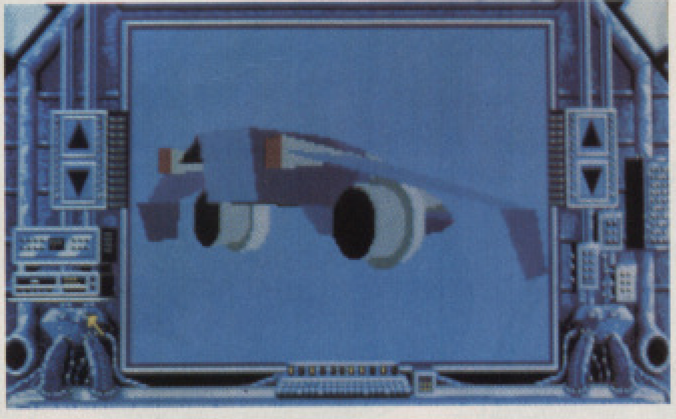
AMIGA

PRICE	£24.99
OUT	February

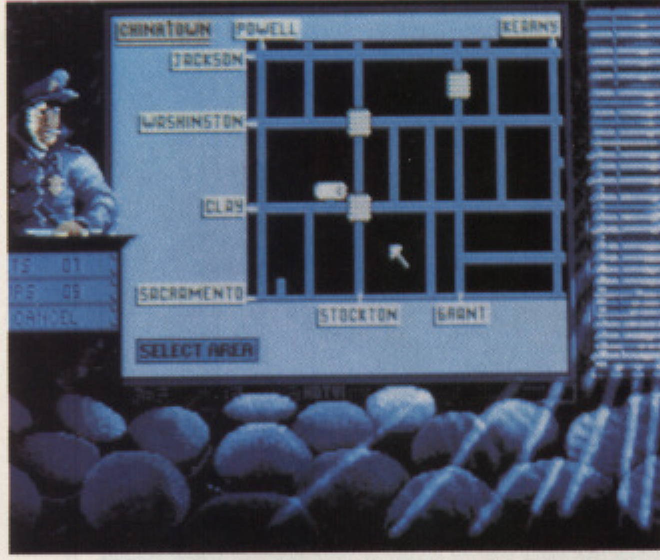
IBM PC AND COMPATIBLES

PRICE	£24.99
OUT	TBA

The Killing Clo



THIS IS WHERE it all begins. The start of your illustrious police career is a simple matter of choice. From here you can scan the files for relevant suspect information, arm your craft, position vital backup nets and pods or plunge into mission briefing. Assignments generally centre around apprehending and questioning a specific member of the gang.



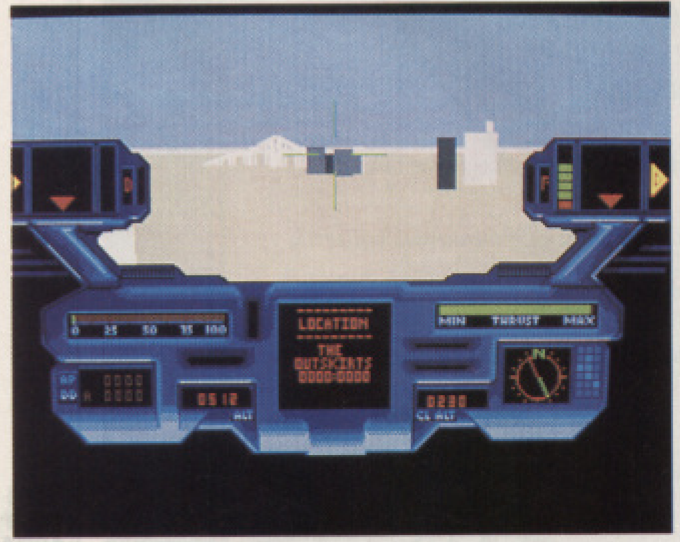
IF YOU PLAN to make an arrest, you have to remember to position nets and PUPs in the suspect's general vicinity first. There's a limited supply of both and there's no renewal between missions, so it pays not to get over-enthusiastic early on.



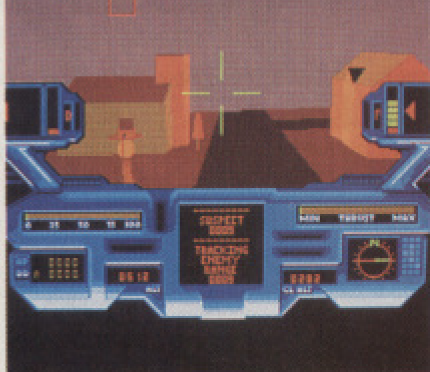
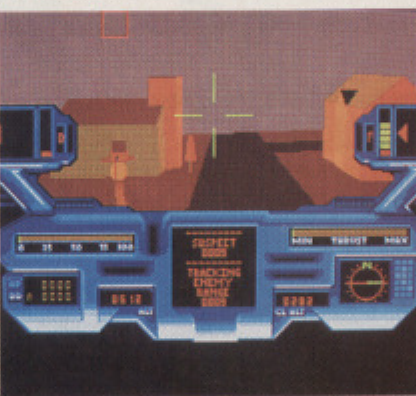
BROWSING through files at HQ gives you some idea of the kind of guys you are after. Personality profiles provide as much information as is currently available – it could be anything from known parents to known psychological state.



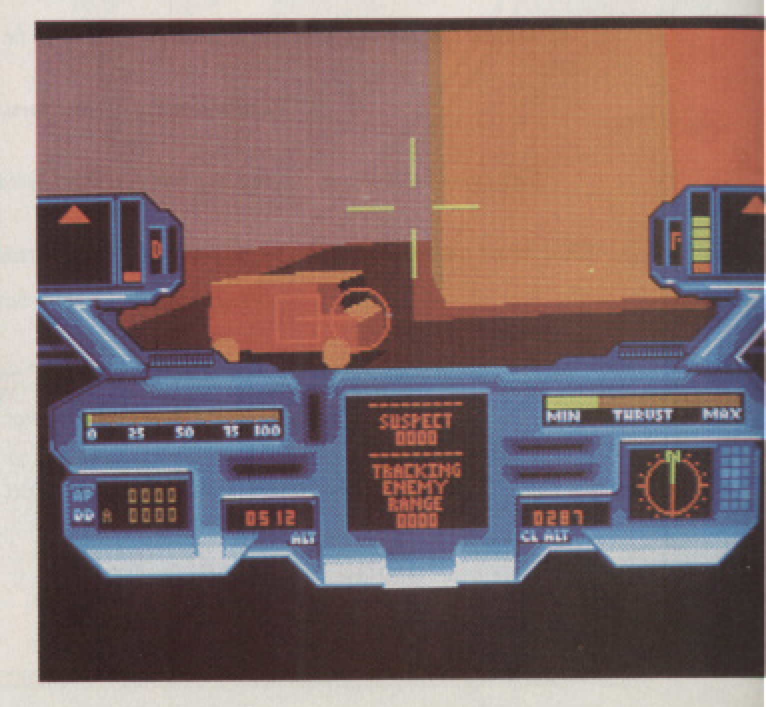
NOBODY goes into the smog without protection. You can opt for a standard weapons kit or make a visit to the armoury and select your own. On offer are cannon and machine gun rounds, reserve fuel tanks and mandatory life support units (without them nobody survives the cloud for long).



AND OFF YOU GO... The hoverbike's control panel provides information on the position of the specific mission target (yellow arrow) as well as any marauding gang members (red arrows) who just happen to be around. To aid navigation, the panel readout keeps you informed on the current city district. Under the cloud you may prefer to opt for a radar-scan.

A DIP BENEATH the surface of the bio-smog gives an infra-red view of the dark and gloomy underworld. Down here visibility is severely reduced though an improved smog-handling feature should make it easier to avoid crashing into buildings and hills. Even so, speeding isn't recommended.

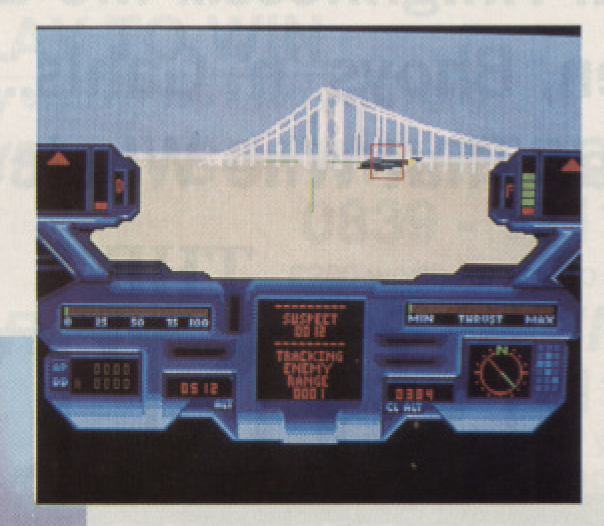


Kati Hamza plays cops and robbers in the smog.

SAN FRANCISCO is choking. Choking in a killing cloud of poisonous gas. Above the grimy, toxic smog, the city's people continue to eat, sleep and just about manage to eke out a living. Below, blanketed in the deadly mist, murder, rape and drug abuse are rife. Every day news filters up to the high-rise survivors: it seems like the Black Angels, a hardcore gang of criminals, are somehow connected with the manufacture of the cloud.

In the middle of the city's biggest crisis this century, you decide you fancy a career change and join the police. For novice cops there's only one real way to gain Brownie points. Get out on the streets, interrogate the Angels and smash the gang. Maybe then you can discover the source of the killing cloud.

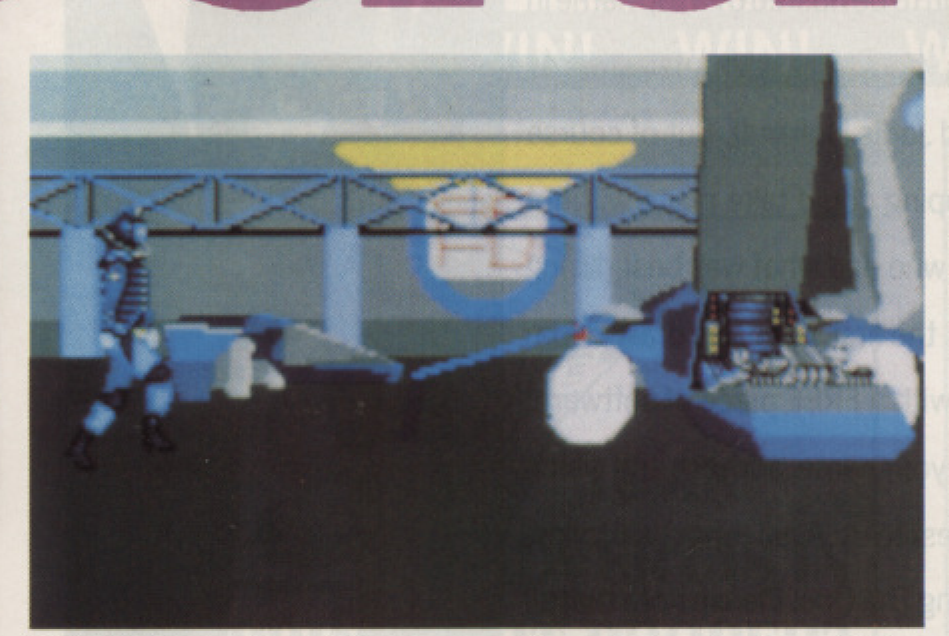
Vektor Grafix's adventure is portrayed in a combination of 3D flying sequences and mini arcade sections. Standard SFPD procedures are at your disposal throughout: you can position a series of police nets, activate pick-up pods (PUPs) for lifting suspects and make extensive use of the interrogation room. Your personal pride and joy however, is armed and dangerous – the VTOL XB500 hoverbike, the modern SFPD's standard squad car.



THOUGH NO self-respecting Angel is eager to welch on a buddy, a quick spell in the interrogation room often works wonders. Questions are selected from a menu and supplemented by electric shock treatment and slow-acting truth drugs. Don't overdo it though. Over-zealous questioning has been known to kill.

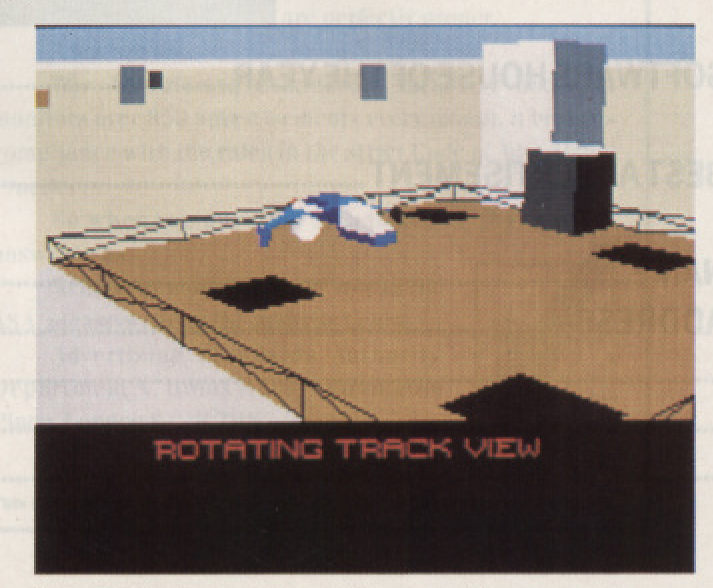


KILLING CLOUD'S San Francisco is a pretty close replica of the real thing and comes with all the major landmarks. The complexity of the landscape can be scaled down to suit the memory capabilities of your machine, though even if you have got loads of power, under-the-smog panoramic views like this one are few and far between.



ARMED, ANGRY and ready to go. Will our hero return with suspect in tow or zipped up snugly in the standard SFPD body bag?

ENEMY CRAFT (mainly variations on the hoverbike) are well-equipped with anti-cop weapons and sometimes sophisticated enough to carry a radar-jamming device. Luckily your targetting system shows both the current target and its position by the time any bullet hits.



IN ADDITION to the standard cockpit view, you get five main angles on your hoverbike including fixed and rotating track views. Once you net your suspect however, you have to leave your craft to read your prisoner his rights. The vital aspect here is speed. You only have a limited supply of oxygen and your bike is highly vulnerable when parked.

ST WHAT'S MOST impressive about **Killing Cloud** is the genuine feel of being in an authentic city. Streets, trees, bridges and 2,429 buildings create a huge environment to suss out – you can have a lot of fun just sightseeing while you fly around. Continuous exploration and accurate flying are at the heart of the gameplay – eight different missions, a detailed city layout plus a carefully structured plot guarantee sufficient variety. In addition to the presentation (a clear, concise manual, plus a slick Dave Whittaker title track bolted on), among the game's chief bonuses are its many unexpectedly realistic touches: move too far away from your craft in the smog, for example, and you may never be able to find it again. Despite the fact that it may take some time to get used to handling the hoverbike, especially with limited vision, Killing Cloud is more of a 3D game with flying sections than a flight simulation proper: if you own a double-sided disk drive (single-sided drives aren't catered for) and exploration is your thing, you are on to a winner here.

A BARRING a few minor enhancements in the cosmetic departments, this is identical to the ST version right down to the number of disks: two.

PC LAST of the three to be completed, PC Killing Cloud definitely won't be the least. One or two more advanced visual features are in the pipeline and there may even be a demonstration mode which allows you to fly around the city just for fun. Graphics will come in CGA, EGA and VGA and there's MT-32 and AdLib sound support.

KILLING CLOUDS

GAS WARFARE has been used on and off by a whole selection of armies since medieval times. Back then asphyxiating missiles were constructed using powdered Euphorbia (a poisonous plant) and vine charcoal – 20th Century chemical warfare is more sophisticated. There are two main categories of gas...

IRRITANT GASES

These may cause permanent injury or death but also include tear gasses like CS gas (used in riot control) which is designed to have a less permanent effect. In 1915 the Germans used 180 tonnes of chlorine gas to put 15,000 Frenchmen out of the war. Later on both sides adopted 'mustard' gas which attacks eyes, burns skin, even through clothing, and can cause respiratory problems.

NERVE GAS

The first nerve gas, tabun, was discovered in 1936 during research on insecticides and another, sarin, was recognised in 1939. Nerve gases cause the organic muscles to contract which leads to convulsions and respiratory standstill. The most powerful nerve gas is VX which is 300 times more poisonous than the phosgene used in World War I. Its full chemical title is Ethyl S-2 disopropylaminoethylmethylphosphonothiolate. The lethal oral dose is 0.3mg.

Along with biological warfare, chemical warfare, of which poisonous gases form only a part, was officially banned in 1925.

Yhor Rhoyaaal Hhighness... Me Lhawds, Lhadieeees 'n' G-hen'lemen, Bhoys 'n' Gahls... It Is Whith Gr-hate Pleahsuaaar That Whe Whelcome Yhou T-hooo...

THE NINTH ANNUAL GOLDEN JOYSTICK AWARDS



Yes, it's that time of year when all those major industry names surround themselves with all those minor industry names to celebrate another 12 months of top-quality software. The awards are once again to be hosted by a top name in the entertainment world (previous years have seen such stars as Johnathan Ross, Chris Tarrant and Jools Holland). But of course none of this prestigious back-slapping could take place without you. We need your votes to tell us who and what was best during 1990. But what's in it for you? Well, the first 10 voters drawn from the proverbial bag will walk away with a FREE piece of software! How nice. So fill in the form, tell us your name, address and which computer you own and leave the rest to us. A full report will follow in a later issue of your caring, sharing The One. Please note that all forms should arrive here no later than February 28th 1991.



BEST GRAPHICS ....

BEST SOUNDTRACK ....

BEST SIMULATION ....

BEST COIN-OP CONVERSION ....

BEST PC GAME ....

GAME OF THE YEAR ....

HARDWARE MANUFACTURER OF THE YEAR ....

SOFTWARE HOUSE OF THE YEAR ....

BEST ADVERTISEMENT ....

NAME ....

ADDRESS ....

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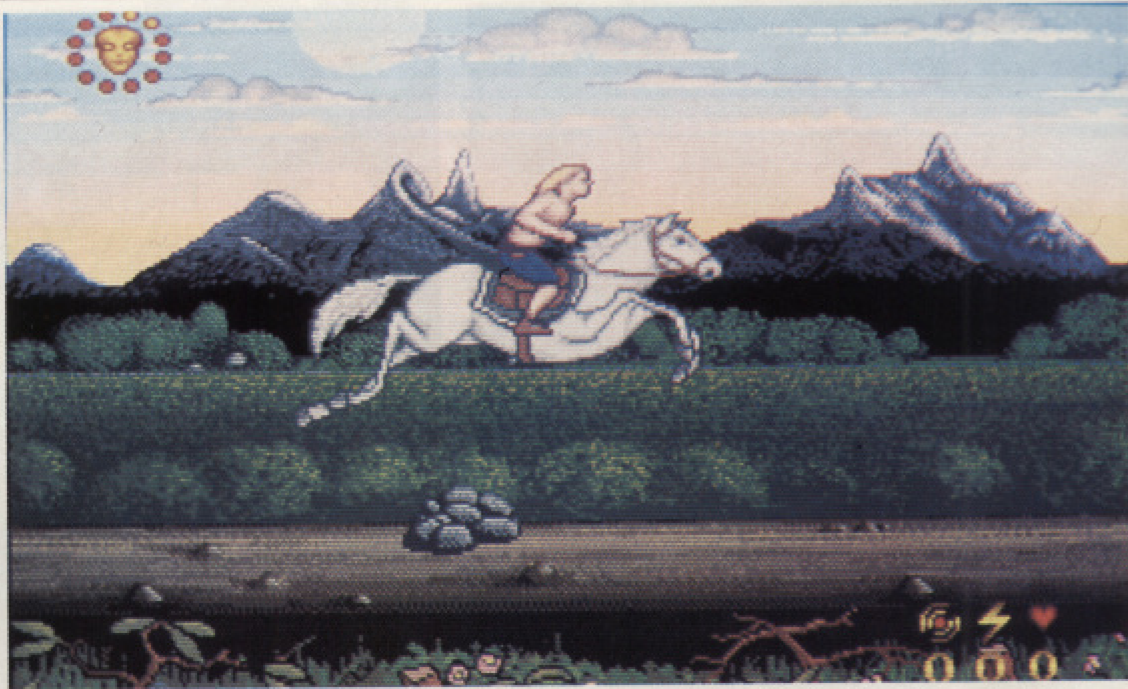
PLUS! ONE FAVOURITE COMPUTER YOU OWN ....

....

Kati Hamza finds that Hell hath no fury like a demon scorned.







AS DAWN breaks our intrepid hero gallops towards the demon's stronghold. Simple stuff this: just jump over the obstacles, bash the flying monsters and snatch up those magic bottles on the ground. Potions come in three varieties: shield, smart bomb and healing tonics. As collisions and injury eat away at your energy meter (top left) tonics are best hoarded until you get really desperate.

WRATH OF THE DEMON
ReadySoft And Empire

AMIGA	
PRICE	£29.99
OUT	Now
GRAPHICS	89%
SOUND	86%
PLAYABILITY	78%
VALUE	80%

OVERALL

79%

ATARI ST	
PRICE	£29.99
OUT	Now

IBM PC AND COMPATIBLES	
PRICE	TBA
OUT	TBA

Wrath Of The Demon



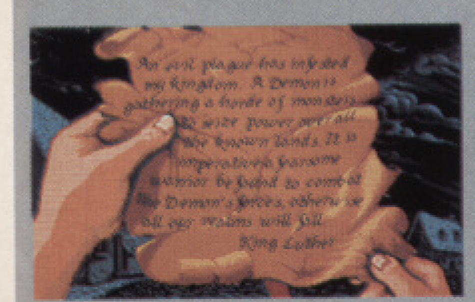
FED UP OF barbecuing souls over the eternal lava pits, D Demon (that's D for dastardly) has decided to fry your kingdom instead. The army is helpless. The king is in despair. Unless some hero steps in, it's only a matter of hours before the whole of his Empire gets nicely char-grilled.

Luckily help is at hand. One person is strong enough, skilled enough and stupid enough to try. And that's you. Mounted on your trusty old nag, with nothing but a sword and a pair of Bermuda shorts between you and the elements, you set out to give that wicked demon what for. If you succeed your reward is the hand of the beautiful princess. Fail and the next time you see her she will be a kebab.

The perilous quest is divided into different styles of gameplay which comprise such adventurous feats as battling with gigantic dragons, riding hell for leather to the demon's residence, negotiating underground puzzles and exploring castle passageways. There are keys, additional weapons and magic potions to pick up along the way and 120 different minor demons to mash. If you die, you at least have the consolation that you can restart from the same level any number of times – and just in case all that righteous indignation leave you pooped, your current position can be saved to disk.





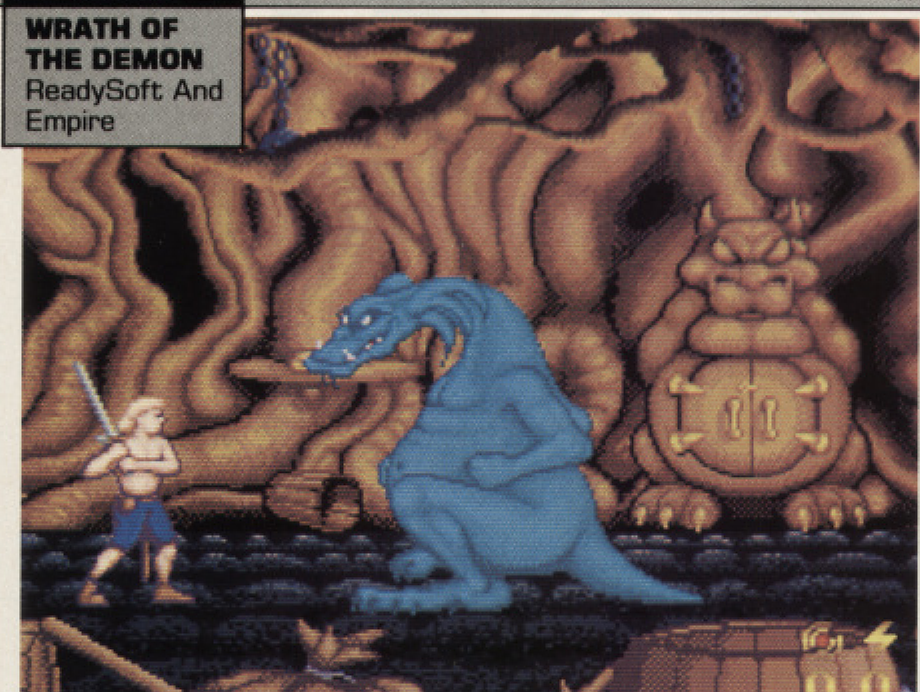


A SLICK introductory sequence – complete with the kind of eerie sound effects and neat animation characteristic of the presentation throughout – gives a potted history to the events leading up the discovery of the dastardly demon's plans.

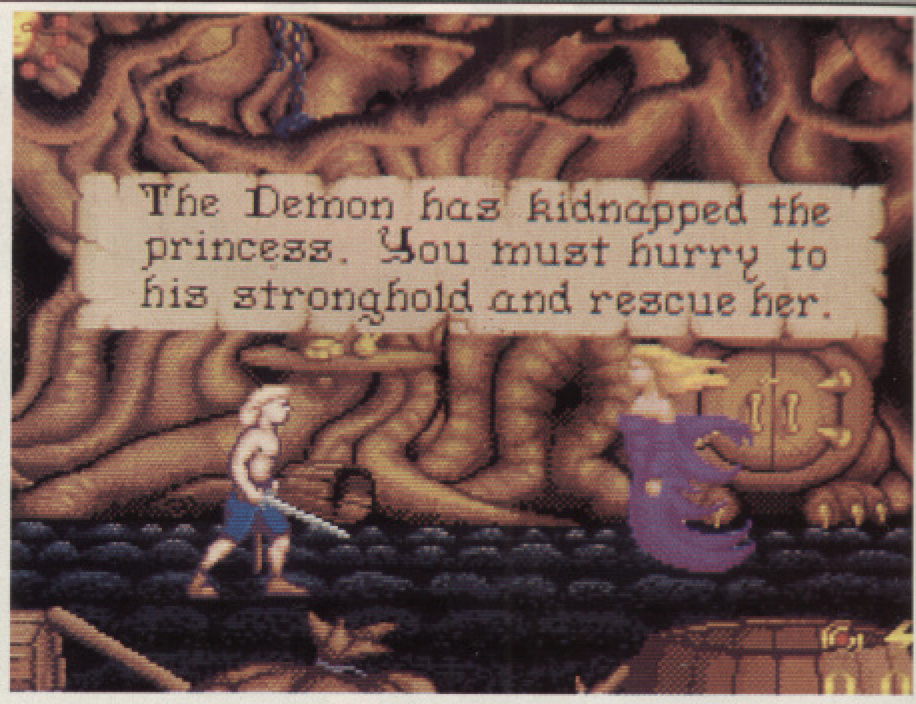


NIGHT FALLS and the adventurer sets up camp. Suddenly a commotion causes his horse to bolt. It's a goblin ambush and the oily dwarves are armed with sticks and knives. Available fighting moves are basic (smash and hit high, straight or low) but effective. A few well-placed hits send the hairy monsters packing.

WRATH OF THE DEMON
ReadySoft And Empire



CUTE HE MAY BE but friendly he's not. This prehistoric relic is just one of the big beasts any self-respecting saviour of the Empire just has to mash (most of the others are tougher). It pays to be cautious: this guy packs a mean punch and can lay any bare-chested warrior low with nothing more elaborate than a single kick. Maybe a leaping smash would work...



JUST WHEN YOU thought things couldn't get worse, along comes a fairy with really bad news. D Demon's captured the princess: you have to hurry if you like your brides to be all in one piece.



BETWEEN LEVELS a pretty picture and a scrolling message sets the scene. The price: a few seconds of extra loading time.



DEEP BENEATH the surface of the kingdom, a secret doorway gains entrance to the demon's castle. Trouble is you aren't sure where to find it and even if you could you haven't got a key. To top it all there are poisonous fires, volcanic explosions and a whole host of bored demonic guardians just waiting for the chance to bash a would-be hero down here. The longer you survive the stronger the puzzle element becomes and the more complex the structure of the areas to explore. Should you find any keys or other useful objects they can be activated by punching the item you want to use them with.

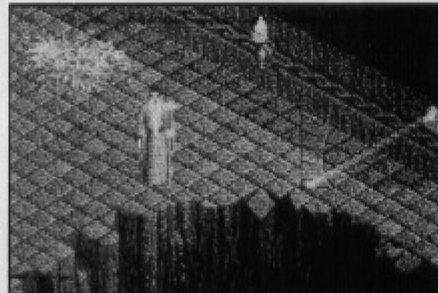
A AT FIRST **Wrath Of The Demon** doesn't look like anything special. Your first glimpse of the action is a long-winded and repetitive riding section in which the sum total of your heroic action involves jumping, ducking and punching the odd washed-out ghoul. However, if you survive it, your patience is rewarded. The adventure speeds up, the scenarios get shorter and the action becomes increasingly varied. It's not so much gameplay that makes WOTD addictive (much of the adventure involves basic fighting and exploring) as the fun of surviving long enough to see what happens next. Add to that excellent presentation, 16-layer parallax scrolling, classy animation, atmospheric sound and superlative graphics throughout and you have a relatively straightforward hack 'n' slay adventure enhanced by exceptional audio-visuals. The slightly inflated price aside, Wrath Of The Demon has enough substance to appeal to most players, but especially those with a weakness for pretty graphics and **Shadow Of The Beast**-style action.

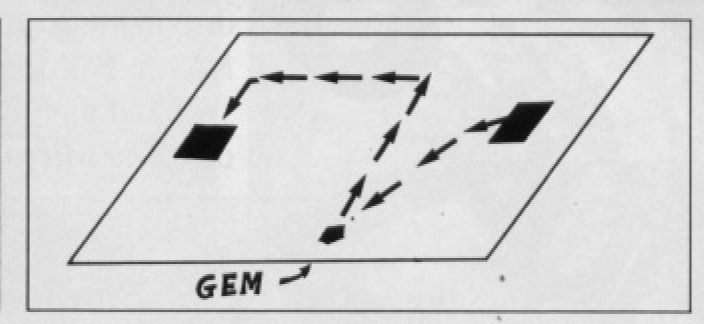
ST THE ST version is only a couple of weeks' development behind the Amiga and should be practically identical right down to the 16-layer parallax, the speed and the four double-sided disks.

PC FOLLOWING a few initial hitches, development of a PC version is now in full swing. The final product will come with CGA, EGA and VGA visuals plus support for Roland and AdLib soundboards.

Help for one and all through all eight levels of Electronic Arts' corking adventure.

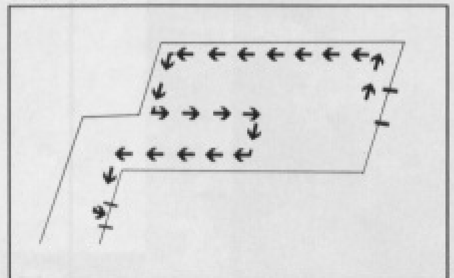
The Immortal



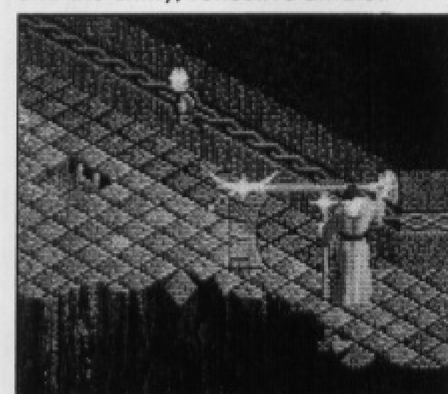


LEVEL ONE
CODE: None

Search the dead body to find Dunric's ring and a book with fireball spells (three shots). Use your sword to kill the Goblin which is wandering around to the right. Activate the fireball spell and then shoot the Goblin attacking Ulindor. Approach Ulindor to be given a message and a key to the chest. Open the chest and take the 20 gold pieces, the bag of bait, the sack of bad smelling spores, the bottle, and the map warning you about pit traps. Approach the Lieutenant and shoot him with a fireball. Search his corpse to collect a note and a door key, then pick up the 30 Gold Pieces he was guarding. Now enter the 'arrow room'. This route (avoiding the moving tiles) is recommended...



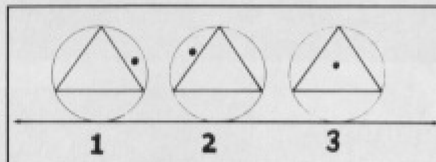
The tatty old map shows the position of the traps in the room with the soil, so watch it. The map also shows the position of the traps in the room with the Shades in it. To see the Shades, shoot a fireball at the torch mounted on the back wall. Collect the scroll with a charm spell to use on Will O' The Wisps, and the shiny, reflective amulet.



Stand here and hold the amulet up to the light but do not read the runes. Go down the trapdoor.

LEVEL TWO
CODE: 757fc10006f70

Collect the gem and then leave the room by the upper door, dodging the slime. Go to the merchant – he will ask for 80 gold pieces for some slime oil. Say 'No', then turn around and go back. The merchant will now settle for 60 gold pieces, so buy it. Go and pick up the Stone. Note that if the Will O' The Wisps come anywhere near you, read the charm before you pick up the stone. Otherwise, read the charm anyway. Kill the two guards and collect the dust of compliance from the body of the guard on the right. Enter the room they guarded, then read the charm for a second time so the Wisps kill the guards (make sure there are Wisps with you in this room!). When the Wisps have killed the guards, plant the spores in the soil and quickly leave the room. Re-enter the room after 10 seconds. Approach the King and give him the water in exchange for the code to the puzzle: 'Right Left Centre'. Now go to the room with the slime in it, but before you enter use the slime oil. Drop the stone and attract the slime onto it to turn the stone into a gem. Collect the gem. Now search the bones to find a sword. Searching any further is not wise. Leave this room by the lower door. Go to the old man – he won't give you the gem so throw the dust of compliance over him. Now he gives you the gem. Leave by the door on the far right (lowest). Dodge the slime. Open the door, enter the room and drop the gems thus...

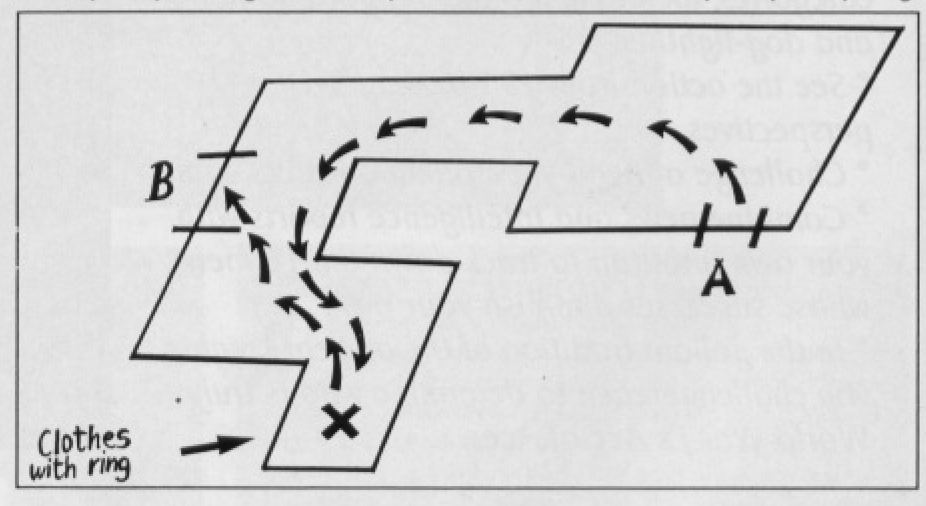


LEVEL THREE
CODE: 6e1ec21000e10

Go down the right-hand ladder. Go to the chest and collect the 50 gold pieces, and the book with fireball spells (two shots). Go back up the ladder and then down the left-hand ladder. Use a fireball to kill the Goblin on the left – it's really a Troll wearing a Protean ring. Search the corpse to get the ring. Don't worry about the other Goblin, it won't attack. Go down. Wear the ring so the Goblin guard will not attack you. Approach the chest, but whatever you do, do not get too close to the Goblin guard. Open the chest and take the 50 gold pieces and the three gas bombs 'that Goblins use to paralyze Trolls'. Go back to the start of this level, and down the right-hand ladder. Kill the Troll and pick up the Troll ritual knife 'used to declare a fight to the death'. Go through the door. Go up the ladder next to the throne. Dodge the spikes and collect the gem. Attract the troll then throw the knife. While the Trolls fight, go through the lower door. Use the gas bombs to paralyse the trolls. Pick up the magic muscle potion. Go through the top door. Use the gas bomb to paralyse the Troll. Go into the beam of purple light, making sure you have the gem, then quickly drop it. As soon as you appear at the other end of the teleport, move or fry! Go down the ladder to exit.

LEVEL FOUR
CODE: 465fa31001eb0

Dodge the Troll's blows until Ulindor throws a knife in its back. Go to Ulindor and pick up his magic carpet. In the next room, pick up the ring and leave by door



'B'. In the next room, use the magic carpet to dodge the Trolls if possible. Give the ring to Ana. Walk clockwise around the triangle on the floor three times.

LEVEL FIVE
CODE: d4bfd41000eb0

Pick up the large egg. Go to the merchant and buy the potion. Drink the otion near the hole. As soon as you eturn to normal size, drink the water. Jse fireballs to kill the lizards then pick p the key. Go to the Sensor Room and urn the music off on the computer. Use the sound of the sensor. When it speeds up then you are close to a worm. In the next room the egg will hatch. Dodge the slime. Drop the bait when it hatches, then pick it back up. Go to the triangle and drop the 'bait' in its centre. The lizard will land and activate the mechanism, allowing you to escape.

LEVEL SIX
CODE: bcfef51010a41

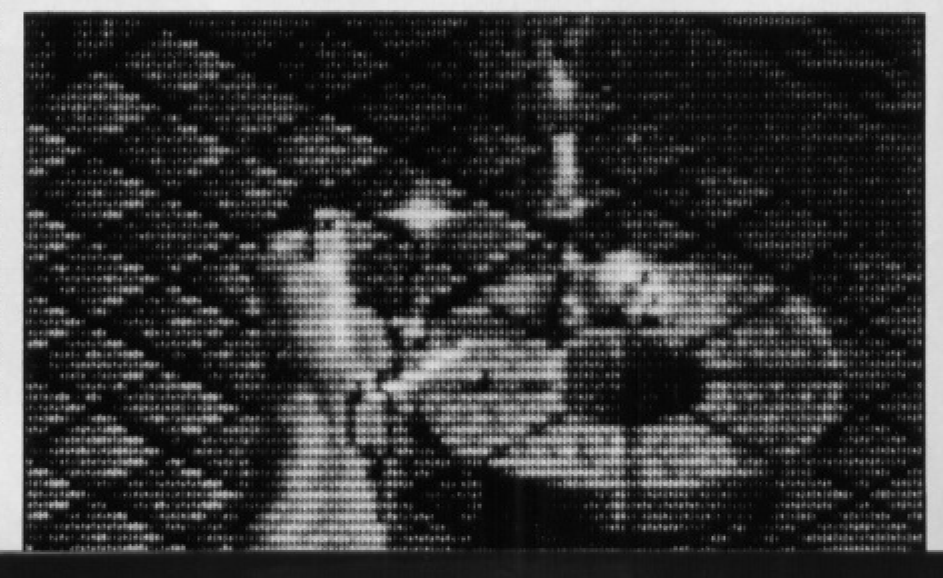
Go into a hole when the 'spider' is in the other. Run towards the spider. When she rears up onto her hind legs, run away. Once she has fired, run towards her and kill her. In the next room, pick up the bottle of alcohol. Pour it over the chest. Open the chest and pick up the spell. Use the spell in the corridor.

LEVEL SEVEN
CODE: 6b10f61010ac1

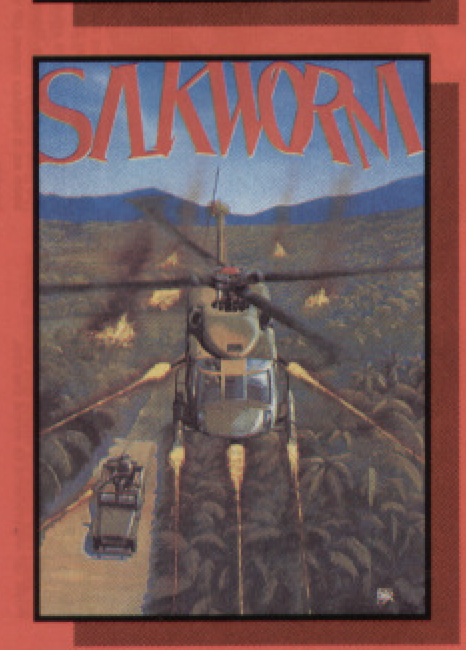
Kill the Troll. Go to Dunric and give him his ring. He will give you three spells. Kill Ulindor. Kill norlac.

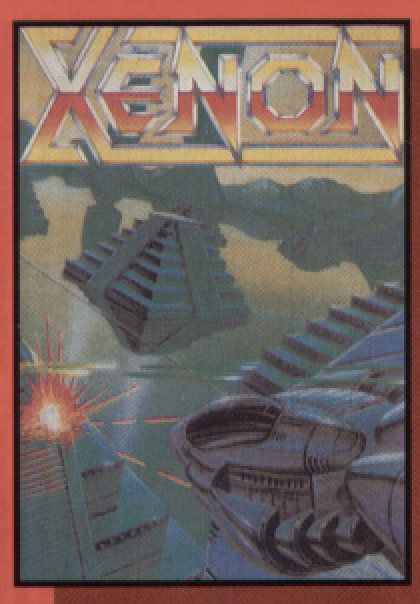
LEVEL EIGHT
CODE: e590d710178c1

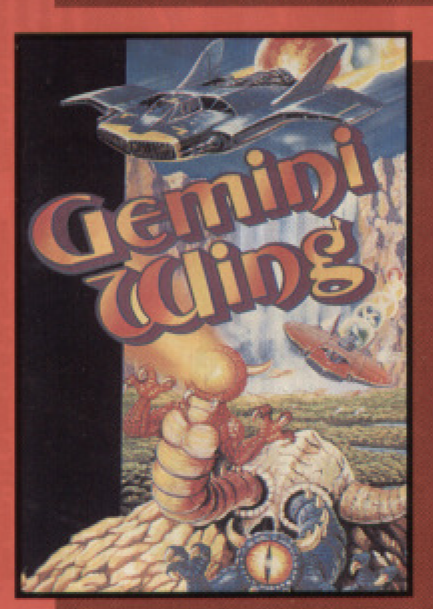
Go to the chest and pick up everything. Go down and then fall through the trapdoor in the centre of the room into the dragon's lair. Use the six blinks, use the fire protection. Hold up the amulet but do not read the runes. Use the three statues. Use the sonic protection. Use the three statues. Mordamir will then take the amulet. Use the magnetic hands.



DOUBLE DRAGON







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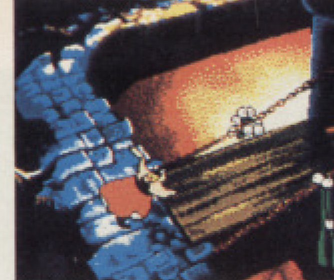
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Dragon's Lair II: Time Warp

The Princess Daphne has been kidnapped by the Evil Wizard Mordroc and whisked away to a wrinkle in time. The Wizard will force Daphne into marriage unless Dirk The Daring can rescue her. But Dirk hadn't reckoned on his mother-in-law...



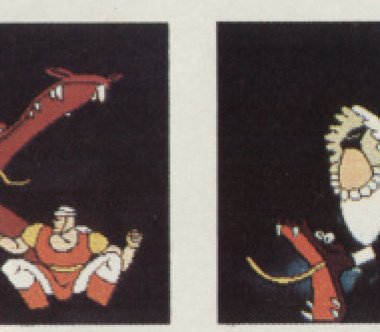
Our tale begins with Dirk sitting at the breakfast table with his family. All is quiet until his mother-in-law enters the room and clambers across the table, wielding her large rolling pin. To avoid her blow, move LEFT when she screams "KIDNAPPED AGAIN!".



With his screaming mother-in-law in hot pursuit, Dirk finds himself on the drawbridge of a familiar castle. Move DOWN as soon as Dirk runs onto the bridge to avoid the green tentacles in the moat below and then immediately move RIGHT to enter the castle.



Dirk appears inside the castle just ahead of his mother-in-law. As she rushes through the door, a snake appears with the intent of swallowing Dirk alive. Press FIRE to hit the snake and scare it off. Now move RIGHT to avoid the old bag.



Dirk decides to descend into the castle's hidden depths, but the snake and his mother-in-law have other ideas... As soon as Dirk appears, move DOWN and then LEFT to avoid the serpent and begin the journey into darkness.

You know it's all over when the fat lady swings... And here she comes, sliding down the snake and wielding that massive rolling pin of hers. Move LEFT to avoid the old bag's pin when she swipes, then quickly move UP to get further out of her reach.



Perched precariously on a crumbling rock ledge, Dirk can hear his mother-in-law close behind. Move UP so Dirk jumps across the screen and doesn't tumble to his doom.



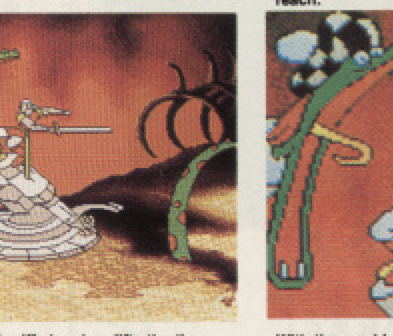
Ride that rock, Dirk! The pillar on which Dirk landed is falling down a hill towards a big hole. Move DOWN as soon as the rock falls, then move DOWN again as soon as Dirk falls.



Dirk appears inside a treasure room, on top of a talking time machine. Suddenly, another serpent, this one large and green and wearing a hat, rises out of the coins. Press FIRE to hit the snake's head with Dirk's sword, then move UP to jump onto the time machine.



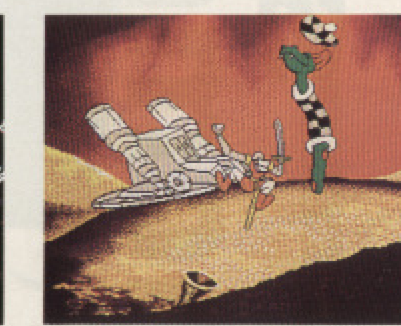
The snake is a bit miffed and so lifts the time machine into the air. Quickly! Press FIRE to give the snake another headache.



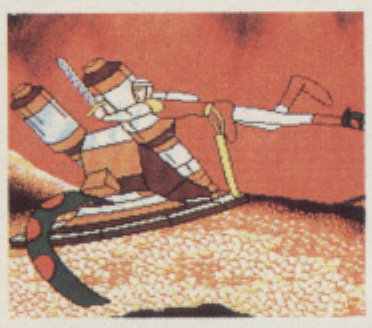
With the machine balanced in the air, the serpent tries to throw Dirk off. Move UP to climb to the top of the machine, then move RIGHT to jump into the skeleton of some long-dead dragon.



Even inside the dead dragon's ribcage Dirk isn't safe from the snake. Move LEFT to avoid the snake and then press FIRE to keep it at bay. Move LEFT when the skulls come for Dirk.



Dirk escapes from the ribcage and makes for the time machine. But the snake doesn't give up easily... Move DOWN to run to the machine and then press FIRE to ensure the serpent keeps its distance.

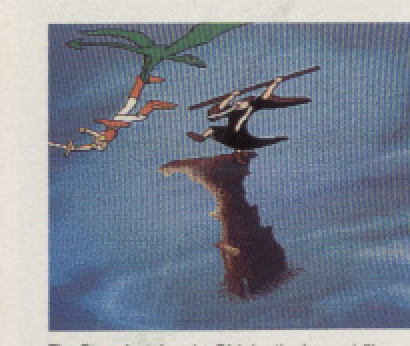


The serpent just won't let it lie. Dirk hangs on for all he's worth as the snake wraps itself around his legs. Press FIRE to take a swipe at the snake, then move LEFT to hang on to the time machine. When the snake pulls Dirk's legs move LEFT again to get into an attacking position before pressing FIRE to give the reptile what for.



Dirk falls into the pilot's seat of the time machine. But how does he activate it? Before he has time to think, the snake reappears. Press FIRE to hit the snake on the head, then move RIGHT to insert the sword into the machine and press FIRE to activate it.

The time machine whisks Dirk away to a prehistoric age where flying dinosaurs rule the skies. Move UP to turn Dirk around to face the first flying reptile, then press FIRE and FIRE again to have a go at the Pterodactyl.



The Pterodactyl grabs Dirk by the leg and flies past its master, the Evil Wizard Mordroc. Look out, he's swinging his staff in Dirk's direction! Push UP beforehand to avoid the rod.

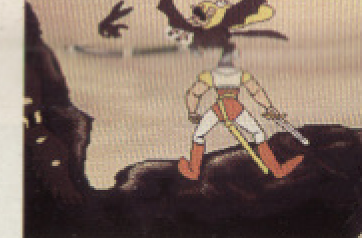
Dirk is carried away by the flying freak, which is keen to have the brave adventurer for itself. Press FIRE to give the Pterodactyl a slap, and as soon as it flashes move UP to avoid further trouble.




As the Pterodactyl passes a rocky plateau Dirk seizes his chance to escape from the creature's grasp. Move RIGHT to jump onto the ledge.



Oh no! A pair of Centaurs have hold of Daphne. Before Dirk can even think of performing a deed of derring a Pterodactyl swoops for the kill. Move DOWN as soon as this scene begins to avoid the beast's jaws then press FIRE to slice the creature in two.



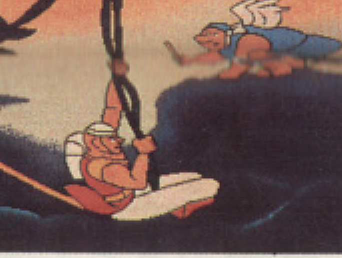
The picture will freeze while the disk is accessed, so prepare to move DOWN as soon as Mordroc says "GO GET HER!" and then quickly press FIRE to frighten off the other Pterodactyls. Now wait for the disk to be accessed before moving LEFT to slip into the wings, then move RIGHT to avoid the Pterodactyls and UP to take off.



Dirk flies after Daphne and straight into a cloud bank. However, in his haste to save his love Dirk bumps into the Centaurs, causing Daphne to fall towards the boiling lava. Move DOWN to follow her.



Oh dear! Dirk loses his wings and he and Daphne land on the time machine. But where's his sword? Sinking in the mud, that's where... And to make matters worse Daphne has been caught by the Centaurs – again! Move DOWN to dive into the mud, move RIGHT to collect the sword and jump out of harm's way and then UP to climb onto the time machine.



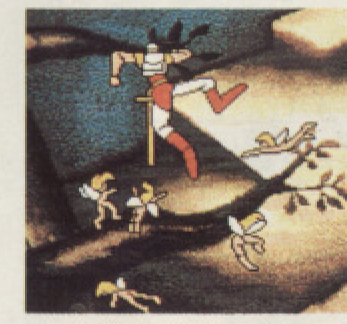
The time machine miraculously drops Dirk inside a strange cloud bank. Curious, Dirk climbs a vine into the clouds where he encounters a short, fat angel of dubious sexual orientation. Move DOWN to avoid the angel's wand then move UP when the angel's said "GO 'WAY!" to climb further.



Dirk emerges from the clouds to find himself at the gates of giant castle. The sign says 'EDEN' but the guardian angel spells trouble, reappearing with his cherubs in tow. Move DOWN to avoid the angel's wand, then move LEFT to leap past the cherubs.



Dirk lands on the castle wall of Eden. It looks as though the only way is up, so move UP to avoid the angel's wand and move UP again to climb the vine.



Dirk climbs up on to the castle wall and admires the view. But there's no time to tarry – the angel and his acolytes are in hot pursuit. Move LEFT when Dirk lands on the wall, then move DOWN to drop off the vine and land on the branch, UP to jump onto the higher branch and RIGHT to exit.



Inside Eden Dirk meets a pair of blue snakes and feels the squeeze as he's carried into the air. Press FIRE to swipe at the snake, then when Dirk gets wrapped in its coils press FIRE and a second later FIRE again.



The snakes decide to play with Dirk for a while and throw him around a bit. To evade their grasp, move RIGHT then UP and UP again.



Dirk manages to get onto the back of one of the snakes, but proves no match – the serpents are hungry... Move DOWN to turn around then RIGHT to roll out of harm's way.



The hungriest of the two serpents gives Dirk a lick. Press FIRE to prevent the snake from going any further.



The rock on which the time machine is perched is in danger of collapsing. Press FIRE to activate the machine and enter another time zone.

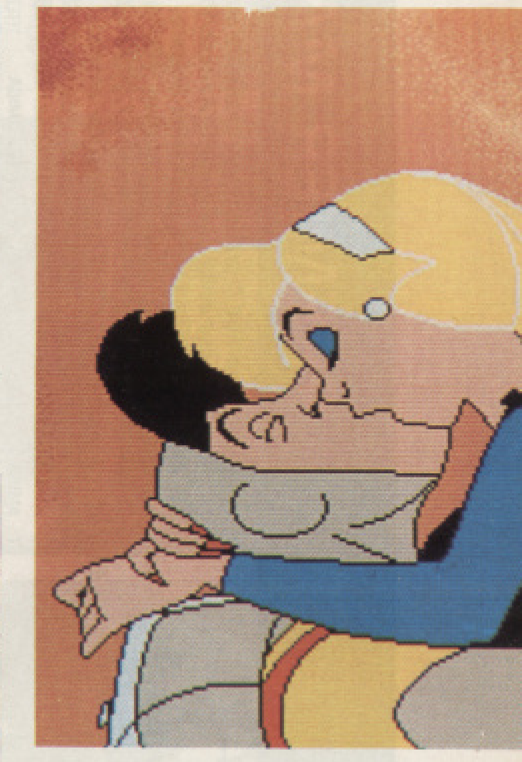
As fate would have it, Dirk is transported to the exact time and place that Mordroc intends to marry Daphne. Mordroc's about to place a ring of death on Daphne's finger. But Dirk's too quick. As soon as he appears move UP to leap off the crumbling ledge and press FIRE to throw Dirk's sword.

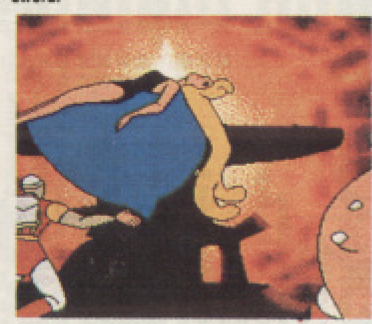
Mordroc screams in pain as his arm is impaled. Angered, the evil wizard attacks. Move UP to jump forward then LEFT to jump onto the platform. While in the air move DOWN ready to avoid Mordroc then move RIGHT to exit.

Having temporarily escaped Mordroc, Dirk lands near the death ring. Quick! Get it! Move UP to get onto the platform then RIGHT to leave the crumbling rock. Now press FIRE to get the ring then move LEFT to leap clear.



Hanging from a rocky pillar, Dirk is attacked by Mordroc. Move UP to avoid the energy bolt thrown by Mordroc then press FIRE to swing the ring and throw it at Mordroc before the pillar crumbles away.



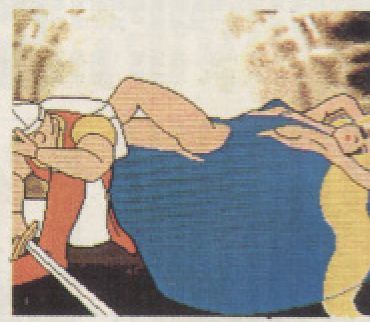


Aaiiieeee! The ring lands on Mordroc's finger and its power causes him to mutate into a large, pink, wart-covered balloon thing. Move LEFT to leave the crumbling tower and recover Dirk's sword.

Dirk lands near the sleeping form of Daphne as the bloated form of Mordroc comes in for the kill. Press FIRE to kill the deformed wizard.

The wizard explodes into a squillion pieces, causing the cavern to collapse. Large chunks of rock fall all around, and Mordroc's Pterodactyl pets attack. Move DOWN to avoid the rocks, then LEFT followed by UP to go to Daphne.

Daphne lies asleep in front of Dirk. Maybe a kiss will awaken his beloved... Move DOWN to bend over and plant a smacker on Daphne's lips, then press FIRE to swipe away the first Pterodactyl and FIRE again to hit the second.



Dirk can't believe it. His kiss has failed – he's a failure. Dirk contemplates the only option: suicide. A pesky Pterodactyl pesters, so press FIRE to push it away with a sweep of the sword.

But wait! Daphne's eyes blink as she wakes from her slumber. She stretches her aching arms as yet another Pterodactyl comes in for a peck. Press FIRE to push it away. Daphne falls into Dirk's arms, a final lingering kiss sealing their love. Congratulations! You win!

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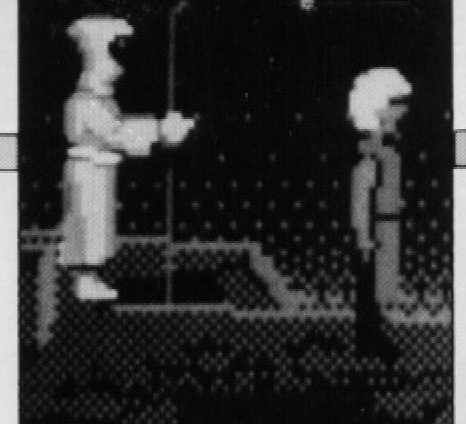
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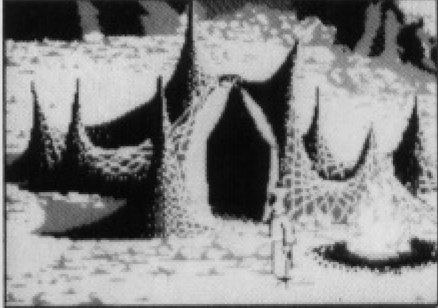
Loom

Fear not, budding spell weavers, for Paul Presley is here to show you how to save nine.

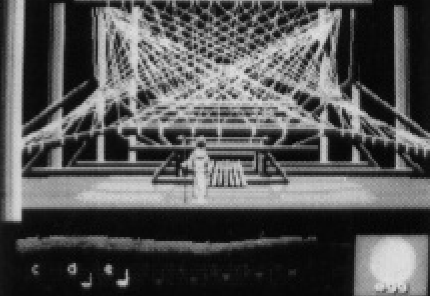
BOBBIN THREADBARE lay asleep beneath the weathered old oak tree, his head filled with thoughts of swans and music, although the reason for this was unknown to him. A small messenger nymph made its way up the hill towards Bobbin, glowing brighter than any small messenger nymph had ever glowed before. Bobbin awoke as the nymph started its speech.

"Summoned by the Elders! Summoned by the Elders! Go quickly to the Great Loom!" it announced, before floating away feeling all the more contented for its morning's work.

Bobbin watched the last leaf of the year fall from the tree's almost lifeless branches before rushing to the village. A summons from the Elders could only mean one thing . . . trouble.



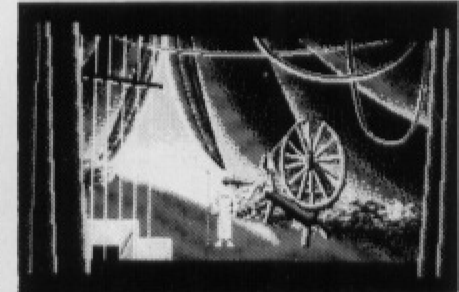
BOBBIN HEADED for the largest tent at the eastern end of the village, and ran straight into darkness. He'd visited the hall many times and knew that the inside somehow defied the law of logic that states that the inside of something must be smaller than the outside. The hall was huge, filled with tapestries and stained glass windows and big enough for Bobbin to hide himself while the Elders dealt with the problem of Dame Hetchel.



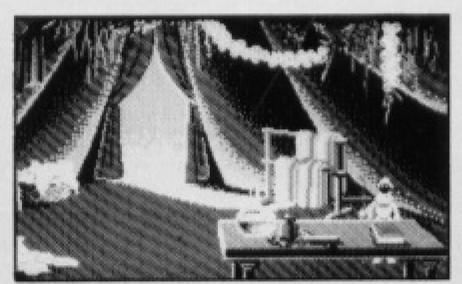
BOBBIN COULDN'T believe what he heard... Dame Hetchel, his foster mother, turned into a swan's egg! Suddenly it was the turn of his eyes to disbelieve, as the rest of the villagers were attacked by a giant swan and transported to some far away place. Bobbin cautiously made his way to the Great Loom and picked up the Elders' magical distaff. What was that he heard? Music... coming from the egg! Slowly he sang the four notes back to the egg, causing the distaff to glow and shatter the egg. A small cygnet popped out and seemed to recognise Bobbin.



IT WAS DAME HETCHEL, who explained what happened before Bobbin made his way to his mother's gravestone. He always came here for comfort when times were hard. Seeing that a rabbit was caught in some thorns he freed it, only to see it swooped upon by an owl. Chasing the owl to its tree, Bobbin heard more music and, upon singing the notes, found he could see better in the dark. This distaff was going to come in handy!



BOBBIN RETURNED to the village to see if he could find anything useful for his long journey. Entering another dark tent he sang his Night Vision song and revealed a pile of straw, a pile of gold and a spinning wheel. Turning the wheel he heard more notes (he was beginning to get used to the way this magic thing worked now) and singing them caused the straw to turn into more gold. He also found that singing the notes backwards caused the gold to turn to straw.



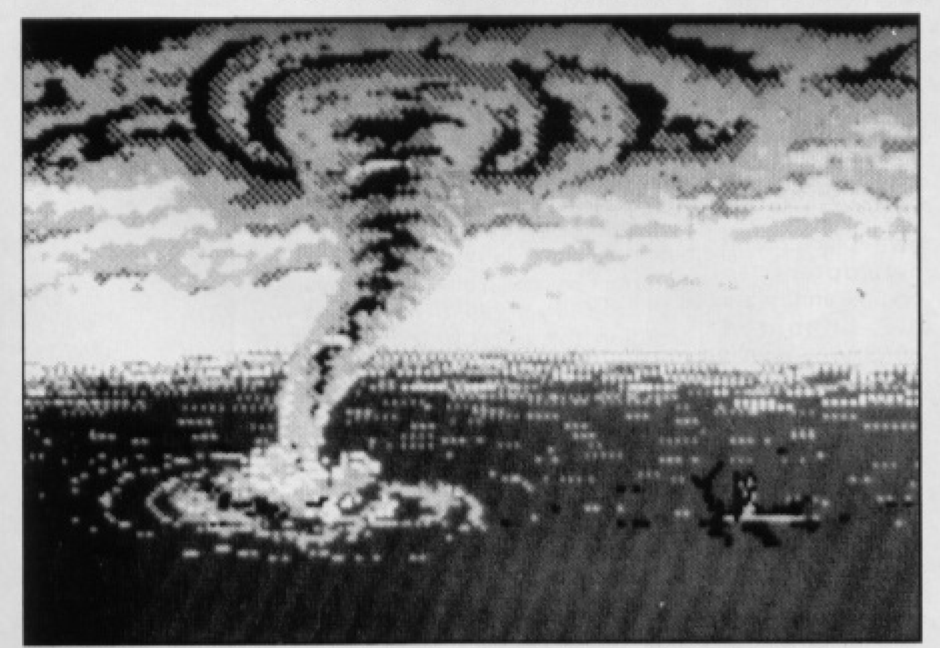
SEARCHING the next tent was easy because it belonged to Hetchel and he had been there many times. An old book lay on the table next to a large flask of green liquid. The book was called BOOK OF PATTERNS and contained notes on a host of different spells that could be cast with the distaff. Bobbin made notes of the tunes to the spells he knew already and was about to leave when he heard another tune coming from a large pot in the corner. Singing it revealed the Dyeing spell. In his haste Bobbin knocked over the flask causing the liquid to spill out. As the drops hit the floor another tune was discovered, but trying to cast the spell proved difficult.



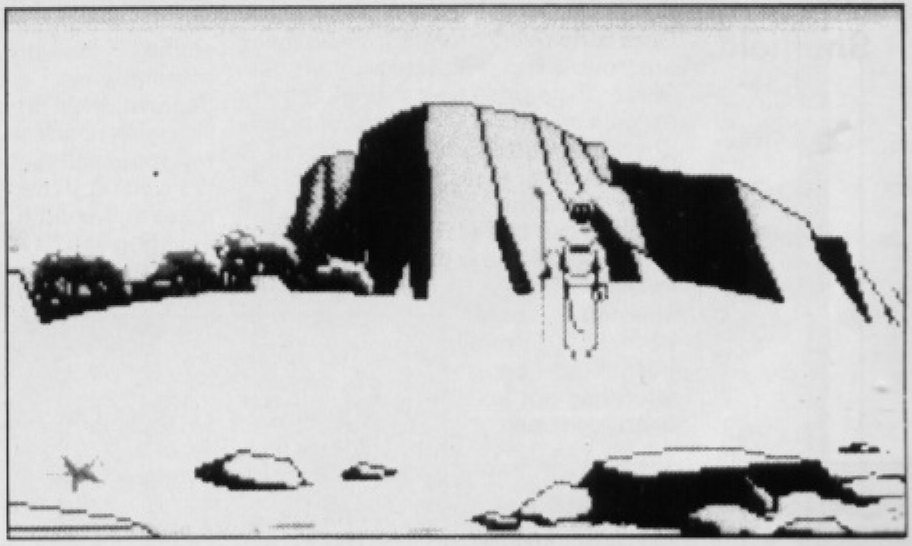
BOBBIN HAD AN IDEA! Running to the top of the hill he cast the Opening spell on the sky, at the point where the swan took the rest of the villagers. Instead of the desired effect, a large explosion rocked the island, causing the old tree to fall to the water below. Bobbin's efforts didn't go unrewarded though as he felt himself grow more adept at spell casting. But that seemed little consolation as he trudged back to the village feeling disappointed.



MAKING HIS WAY towards the village Bobbin noticed the old tree floating by the pier. With no boats visible, this would have to do. Stopping only to help a gull with a stuck clam, Bobbin then jumped from the pier and swam to the trunk. Climbing on board he used the distaff to punt his way from the island. This 'stick' was proving to be a very useful tool.



STANDING BETWEEN Bobbin and the mainland was a waterspout – not just any waterspout but a waterspout of the highest order. Towering at least 20 feet above him it looked completely impassable, until he could just make out a few notes coming from within the waterspout itself. Thinking quickly, Bobbin reversed the notes and caused the Twisting spell to unwind the waterspout making the seas safe again. He sailed on.



WITH THE MAINLAND already in sight, the rest of the sea voyage passed uneventfully. Mooring on a small, empty beach Bobbin could just make out the green spires of a beautiful emerald city. He thought it wise, however, to try to avoid contact with anyone just yet, until he could find his bearings and assess the immediate area for trouble. He made his way along a path towards a large forest area.

BOBBIN HAD BARELY taken 10 steps when he felt trouble around him. He couldn't see anything but could hear rustling in the bushes nearby. Unable to decide whether to stay or run, the decision was made for him when four shepherds unexpectedly materialised before his very eyes. Bobbin made a mental note of the tune they sang as he was sure it was an Invisibility spell. "Come on then wizard, show us your stuff" they said menacingly. How would he escape this one? Find out next month...



Conflict



Keep the war from your door in Mastertronic's topical strategy romp thanks to Stuart Hardy from Sheffield.

DIPLOMACY

BY INCREASING relations with one nation you inevitably sour relations with another. To gain a better idea of Israel's foreign relations for the present month press SHIFT and B simultaneously. Although the characteristics of each country change slightly with each new game, they generally behave as outlined below...

EGYPT
Relations are often workable but may be improved in time. Egypt quickly attains The Bomb and is a tough opponent to defeat in combat, conflicts often outgrowing in six months.

IRAN
Attacks Iraq and usually wins. Relations are very poor but Iran is one of the first to gain The Bomb, being unafraid to use it.

SYRIA
Like Egypt, Syria is one of the strongest countries, being one of the first to achieve nuclear status. Thankfully it rarely uses The Bomb unless provoked by more than one nation. Relations are satisfactory and with a powerful government willing to throw thousands of troops into any conflict, Syria is a force to be reckoned with.

JORDAN
Starting on virtually friendly terms, Jordan is only too happy to sign a military pact. Its worst enemy is Syria, which often starts and wins a war. The government is weak and may collapse due to the work of insurgents.

LEBANON
Relations are in a bad way, although this country seldom has the manpower to fight long wars. The government is occasionally overcome by insurgents when strengthened into an operational guerrilla force.

LIBYA
Like Lebanon, Libya has one of the weakest governments. Unlike Lebanon, Libya starts on favourable terms and a pact can easily be made. With a vulnerable army and enemies all around, Libya often collapses very early.

IRAQ
Much friendlier than Iran, Iraq often seeks aid during a war. Iraq is a weak nation which falls easily and has little time in which to perfect The Bomb. With support via a military pact, Iraq m[illegible] snatch a surprising victory over a severely weakened enemy.

NUCLEAR CAPABILITIES

FUND THE BOMB as soon as possible as it takes several months for development, test explosions and strategic deployment. Other nations create nuclear missiles as a deterrent and may only use them if they are losing the war. Trying to nuke countries at will is unadvisable as it could lead to full-scale nuclear war. When a country is devastated by a bomb, it automatically surrenders and the victor invades.

INSURGENCY

KEEP YOUR EYE on the West Bank and Gaza Strip every month because these are trouble spots. If there are continual 'minor incidents', post a brigade here for policing duties. Only let your troops physically restrain civilians if there is major unrest. Once this situation has been brought under control, the soldiers can be recalled to Israel.

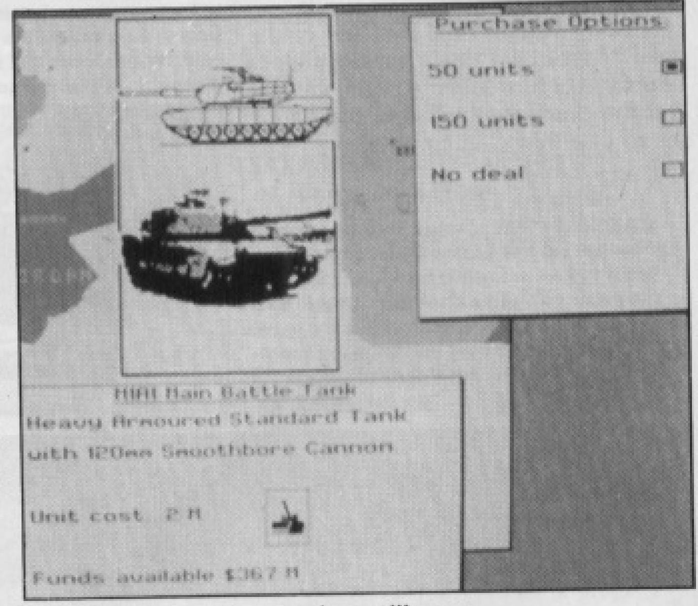
Sometimes riots may be caused by Palestinian mobs, although this only occurs if their homeland situation has not yet been resolved.

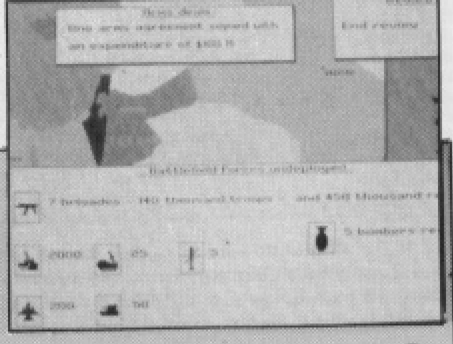
INVASION

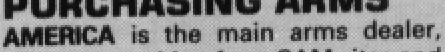
YOUR ULTIMATE AIM is to invade or disable Syria, Lebanon, Jordan and Egypt. The best method is invasion. Before you invade any country you need to build up a stockpile of men and equipment. You should have a sizeable army before you plan to invade any country. It's no good going half measures, so launch a full-scale deployment at the border of the country you wish to attack. This sends all but a few thousand reserves of your army to the said border. Purchase more equipment and send it to the front as well, ensuring you have a mixed selection of land and air forces in your invasion force.

A large number of SAM sites can devastate the enemy air force, allowing your own planes and helicopters to begin annihilate his armoured hordes. Each month watch the bar on the combat screen to see where the current front line is and ensure your reinforcements are sent here regularly.

Keep checking the other fronts every month to see if there is any activity. Backstabbing is very common, especially if your enemy has made an alliance beforehand. While your troops are away at war it is quite possible for a potential enemy to attempt an invasion into the vulnerable homeland by crossing the unprotected borders. If this happens, you have to recall all your troops and dig in to defend Israel from a united enemy onslaught. Alternatively, there is always The Bomb to consider...







PURCHASING ARMS

AMERICA is the main arms dealer, selling everything from SAM sites and early warning systems to fighter planes and helicopter gunships. Keep on good terms with the US boys as they are very moody, despite giving you December aid every year. Continue buying their merchandise or their offered selection becomes very limited indeed.

Britain is the next best dealer but has less to offer. This includes Nimrod, heavy and light tanks, and bombers. Many of these are available for most of the time unless you cannot afford to buy them. Remember that only one Nimrod spy plane or early warning system is really necessary.

France sells only aircraft and tanks. Buy from them regularly because it is a good idea to have a varied selection. Like Britain and America, France is liable to begin an arms embargo if it considers you a violent leader.

The Private Arms Dealer sells only tanks but is still available during an arms embargo. One problem is that merchandise often takes two weeks to arrive and may well appear too late to be of any use.

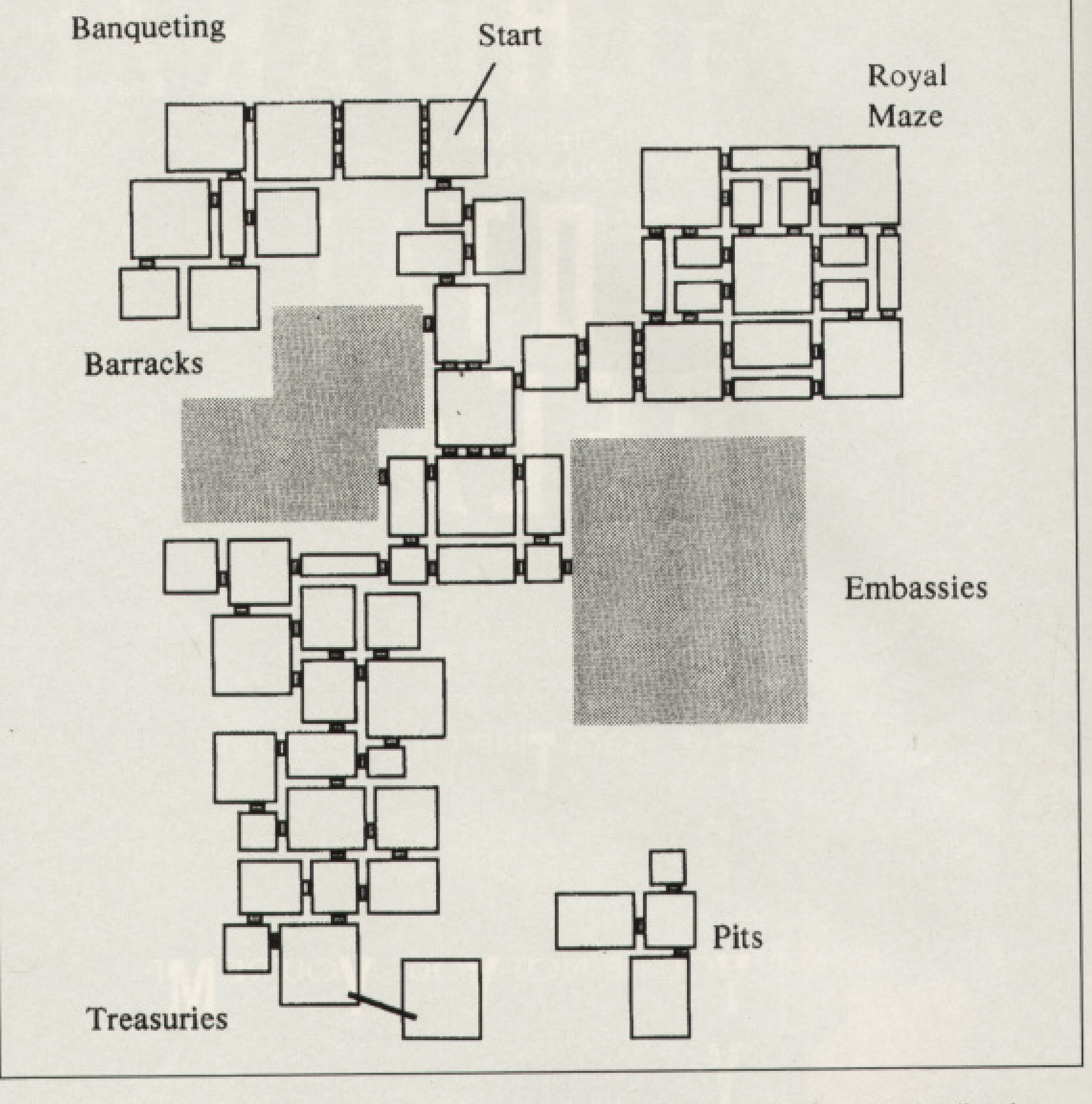
JULY SUMMIT

EACH JULY the UN summit should be attended. The first summit resolves the Palestinians' problem and gives them a homeland. You lose territory but gain prestige points. It is better not to agree to cutting defence spending or limiting the size of your army. This sours relations with the USA, although it only enforces an arms embargo against Israel if it classes you as a 'mad warmonger'.



Cadaver

Part three of this on-going solution got lost in the previous issue. But here it is – Level Three in half of its glory (it's so large we had to split the solution in two you see), courtesy of the Bitmap Brothers.



EVEL THREE of Wulf Castle is the old Royal Court. Here the Kings and Lord Carolus judged their subjects and entertained their guests. At the heart of the level is the throne room and around it are arranged the treasuries, embassies, kitchens and barracks as well as the infamous Royal Maze where guests were taken for a little light entertainment. The level is now abandoned apart from the ghost of the old king who was brutally executed and then tried after his death.

In this level resides the spirit of King Wulf. When found he will ask you to help free his soul and, in return, he will help you to reach the higher levels of the castle and, thereafter, kill Dianos. You must find the five ingredients to concoct a brew to do this. The king will tell you more when you get there...



1) Nothing interesting. Go south (mind the gap) then east.

2) Collect the three stones. Jump and hit your head on the lever to part the bars and allow escape. Collect the other three stones and descend the stairs.

3) Move the barrels and collect the bag of stones. Go up the stairs then west.

4) Pull the lever. Try to dodge the spiders and collect the key and shuriken. Go south then use the key in the keyhole. Go south.

5) Open the chest and collect its contents (read the book). Go south.

6) Touch the king. He will then give you the first of six orders which you must obey. Collect the key and the candle then go north, north, north, east, down and north.

7) Insert the key in the keyhole. Go south, up, west, south and south. Pull the lever on the floor and drop through the pit.

8) Collect the crown. Open the chest and collect the orb. Insert the key in the keyhole and return to the king.

9) Give the crown to the king. He will eventually give you the second order and the key – collect it.

10) Go north then east. Insert the key in the keyhole. Go east four times, then west. Collect the handle. Go east then north. Collect the bottle. Read the book then go west twice. Open the chest, collect the key then go south, east, east.

11) Insert the key in the keyhole and wait until the platform descends.

12) Go north then west. Drop the candle on one of the blood circles (it should now start to flicker). Go north then west.

13) Pull the lever on the west wall twice. Go south and collect the bottle and the candle. Drink the bottle with the key in it then collect the key. Sober up and go north.

14) Open the chest and collect the two candles. Go south from the lower of the two steps. Pull the lever then either collect the gold or exit as soon as possible. Go east.

15) Drop the remaining three candles on the remaining three circles until they all flicker (this will teleport you to here later on). Go west then, from the northwest corner, go north.

16) Insert the handle in the empty lever slot then pull the lever. Go east and kill the spider. Go east and step on the four blood circles (transporting you back to the candle room). Dispel the trap on the chest, then open it and collect its contents. Return to the room with the four blood circles.

17) Go west (from the lower of the two steps) and press the right hand button only. Go south then east. Open the casket and collect the key. Press the button, then collect the gem before going north then south.

18) Collect the herbs. Insert the key in the keyhole. Go south, north, up the low steps, west twice then through the northwest door. Go north, south through the higher step, then south. Return to the king.

19) Drop the herbs on the font and read the message. Collect the key. Go north three times then east. Throw the stone at the lever. Go through the gap in the bars. Go west then north. Insert the key in the keyhole.

20) Go west. Collect the coins and don't die (!). Collect the gems. Go west. Throw the stone onto the ramp until the ball falls down the hole. Cross the pits then pull the lever. Go west. Open the right-hand food safe and eat the food. Eat the chicken. Go south then east.

21) Collect the rock then search the barrels until you find the raw meat. Go west then south. Drop the raw meat onto the charcoal then eat it. Collect the small key. Go south then west.

22) Insert the rock into the hole then line up the barrels with the hole. Pull the lever and collect the contents of any broken barrels. Repeat this until all the broken barrels are gone then collect the key and the rock.

23) Open the chest and collect its contents. Go east twice (you should be back in the room with the spider).

24) Cast the massacre spell. Go west then south. Open the chest and collect the twigs. Go north then east. Use the twigs to push the key out from inside the bars.

25) Go west then south. Insert the key in the keyhole and the rock in the hole then move the barrels to find the lever. Pull it and move the silver bowl to reveal the key. Go north then west.

26) Insert the key in the keyhole. Go south. Open the chest and collect the potions. Move the chest to the south wall. Stand on the chest and throw any spare objects onto the shelf in order to make the ball roll around the corner and knock the barrel off. Once this is achieved, search the barrel and collect the real green flask.

27) Insert the token in the slot then return to the king. Drop the flask on the font and listen to the king. Collect the key.

28) Go west then south. Insert the key in the slot. Go west and drink the red potion (super fast) then jump over the spikes and go west.

29) Stand on the pressure pad. Go west. Jump over the spikes then search the barrel. Collect the bag of stones. Open the chest and collect its contents. Go east then south.

30) Push the strongbox from the platform. Open the chest and collect the gem. Drop the four gems on the four holes. Go east.

31) Wait for the rock to fall then collect the stones. Go south.

32) Throw the stone at the lever on the west wall. Go south.

33) Go south. Stand on the platform. Pull the higher lever on the west wall and don't fall off. Go south twice.

34) Climb the stairs then open all the chests, collecting all the keys and sacks. Drop through the southwest hole. Pull the lever then drop off the platform.

35) Go west. Drop five stones down the small hole then climb onto the chest to reach the keyhole. Insert the key. Go north.

36) Run through the room before the timer expires, collecting as much money as possible. Go east twice.

37) Open the chests and collect their contents. Pull the lever three times then pull the levers on the north walls. Go north.

38) Pull the levers in the correct order (from right to left). Go west.

39) Pull the lever then go west. Pull the lever then insert the key in the keyhole. Go north.

40) Climb onto the platform and avoid dying. Go east.

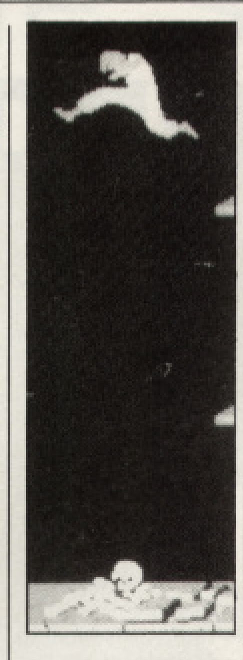
41) Pull the lever then climb on the platform. Go east then north.

42) Pull the lever on the floor. Drink the strength potion then push the board up to the hole in the west wall. Drink the super fast potion then jump over the pit and collect the key. Go south. Pull the lever. Open the chest and collect the key. Go north. Jump over the pit then insert the key into the keyhole. Collect the handle. Go south then insert the handle in the empty lever. Pull the handle. Go north.

43) Pull the lever on the north wall. Go north.

44) Collect everything. Dispel the trap on the chest and collect its contents. Pull the lever. Go south then east. Insert the coin in the slot. Return to the king and put the sack of white powder onto the font. Collect the key then save Game Two.

That's half of the tasks you will be asked to fulfill completed. The rest of the level will prove just as challenging and equally dangerous. Tune in for more next month...



Prince Of Persia

SPIKES: A Few Pointers

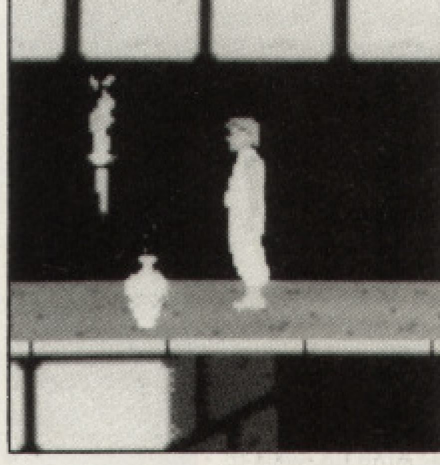
As we all know, getting too close to the cluster of holes in the ground causes these sharp protrusions to shoot up. Either take careful steps through them or jump over them (use a standing or running jump – just remember to check what's on the other side first).

RAZOR GATES: The Art Of Timing

Although they appear daunting, the edges of these snapping, razor-sharp gates are simple enough to avoid. The safest method is to use the careful step until you are virtually a hair's breadth away (don't worry, you are automatically positioned safely) then wait until the two gates have just shut before you take a careful step through to the other side. During later levels it's best to run and even jump through the gates from a distance, so practice your timing on the earlier levels first.

PORTCULLISES AND TRIGGERS: An Open And Shut Case

Every portcullis can be raised, although triggers are often screens away from the corresponding gates. Look out for triggers in the form of floor tiles that are slightly higher (open gate) or lower (shut gate) than the rest. Often a trigger that closes a gate is placed directly in front of it making it necessary to jump just before you reach the entrance.



POTIONS: Colourful Cocktails

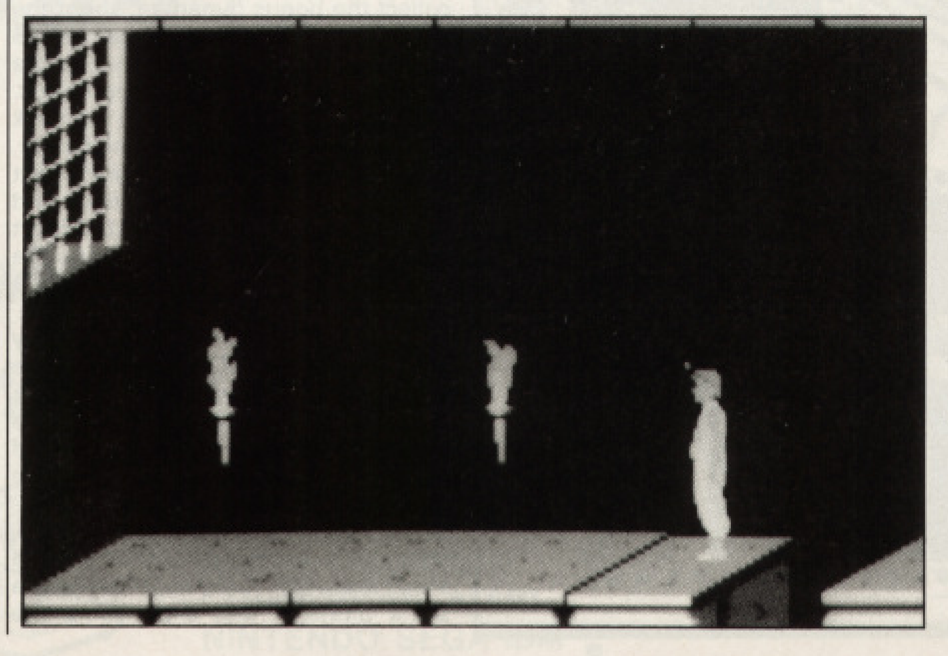
Most potions are placed exactly where you need them – just after a fight or a long drop for example. But take heed of the potion's size and colour...

SMALL RED
Restores one energy point.

SMALL DARK BLUE
Saps one energy point.

LARGE RED
Restores all energy points and increases potential energy.

LARGE GREEN
There aren't too many of these magic potions lying around. Effects vary from allowing you to float down a large drop to turning the screen upside down!



THE MIRROR: Through The Looking Glass

Towards the end of Level Four a large mirror appears from nowhere to block your exit. The only way past is to take a running jump through it. Unfortunately, this releases your 'mirror image' double who takes delight in plaguing you throughout the rest of your adventure. Well, until Level 12...

SWORDFIGHTING: Swashing Your Buckle

Despite only having two attacking moves, some dazzling displays of fencing can be achieved by expert swordsmen. For the majority of guards, simply wait until they move towards you before thrusting to finish them off quickly. More adventurous players should open with a parry to the opponent's thrust before launching with an attack.

DEM BONES DEM BONES Gonna Walk Around

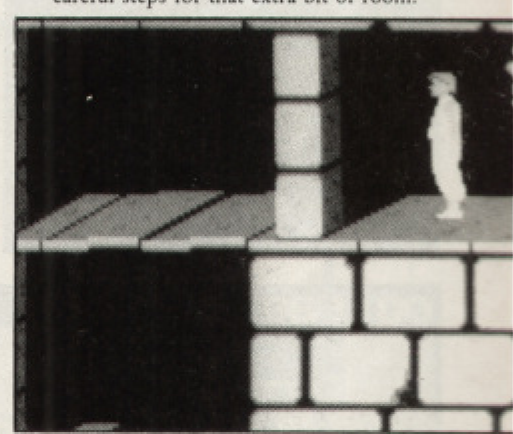
The skeleton on Level Three is a particularly nasty adversary as it cannot be killed. Instead you have to force it off the edge of the platform, climb down and continue to force it back until it stands on the loose floor tile and falls out of sight and mind.

GET BACK Fat Boy!

During Level Six you come up against a fat guard. Don't be fooled by his size as he is a most nimble opponent. Wait for him to attack so you can parry his blow and follow up with an quick thrust. Keep repeating this sequence until he lies defeated.

JUMP TO IT!

A long jump requires a run-up of at least three tiles in length. When space is limited use careful steps for that extra bit of room.



DODGY TILES: The Jump 'n' Wobble Test

When tiles have nothing to support them, it's a good bet that they will fall away when you step on them. The best way to tell a loose tile is to jump into the air on the same level as the suspicious platform. When you land any loose tiles wobble slightly revealing their structural defects. Running straight across without stopping will see you safely to the other side.

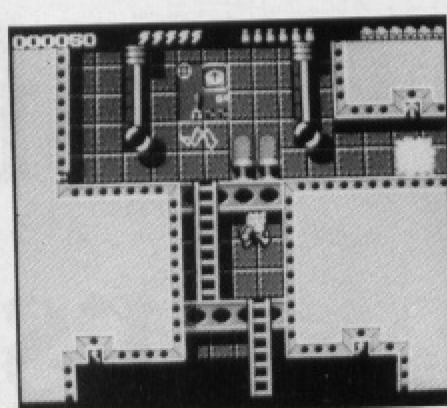
SECRET PASSAGES: Tell-Tale Tips

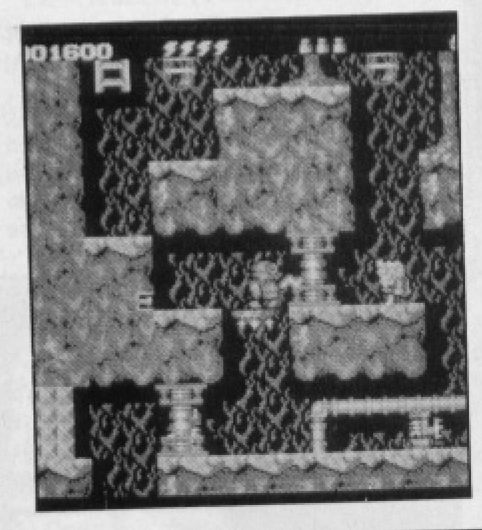
If a loose tile is at the top or bottom of a screen there's a good chance that a secret passage lies beyond. To avoid loose ceiling tiles falling on your head and causing an energy loss, simply take a careful step to the middle of the tile, face right, jump up to dislodge the tile then immediately take a careful step to the right. The tile should crash harmlessly behind you.

In Part Four of this on-going solution Gary Whitta takes you through the Atomic Mud Mines.

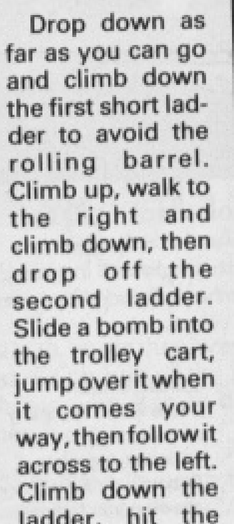
Rick Dangerous II

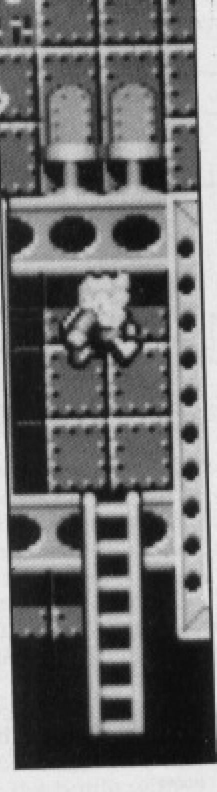
JUMP ONTO the ladder as soon as the level begins to climb up and avoid the rolling barrels. Jump right, shoot the first guard and use a slide-bomb to kill the second. Drop down, avoiding the slime that flits from side to side, and hit the wall switch to the right. Drop down onto the moving trolley cart below and follow it over to the left. Climb down the ladder and drop to the right onto the edge of the ledge below, avoiding the slime monster. Leap over the slime monster onto the platform above and drop a bomb. QUICKLY jump back down (again avoiding the slime) and wait for the bomb to explode, clearing the way forward. Jump back up and drop down the right-hand side, avoiding the side-to-side slime. Shoot the guard to the right and hit the wall-switch to dispose of the hover-platform. Drop down between the two robots, shoot the one on the left, and crawl left into the bonus screen. Collect everything and exit.





Drop down as far as you can go and climb down the first short ladder to avoid the rolling barrel. Climb up, walk to the right and climb down, then drop off the second ladder. Slide a bomb into the trolley cart, jump over it when it comes your way, then follow it across to the left. Climb down the ladder, hit the wall-switch to activate a trolley cart, then ride it across to the right. Climb down the ladder, drop a bomb, then jump back up onto the ladder. The chain reaction kills the patrolling guard. Drop down, climb up to where the guard was and hit the wall-switch to dispose of the hover platform below. Drop down to the bottom and carefully walk right, avoiding the slime monsters. Exit the screen.

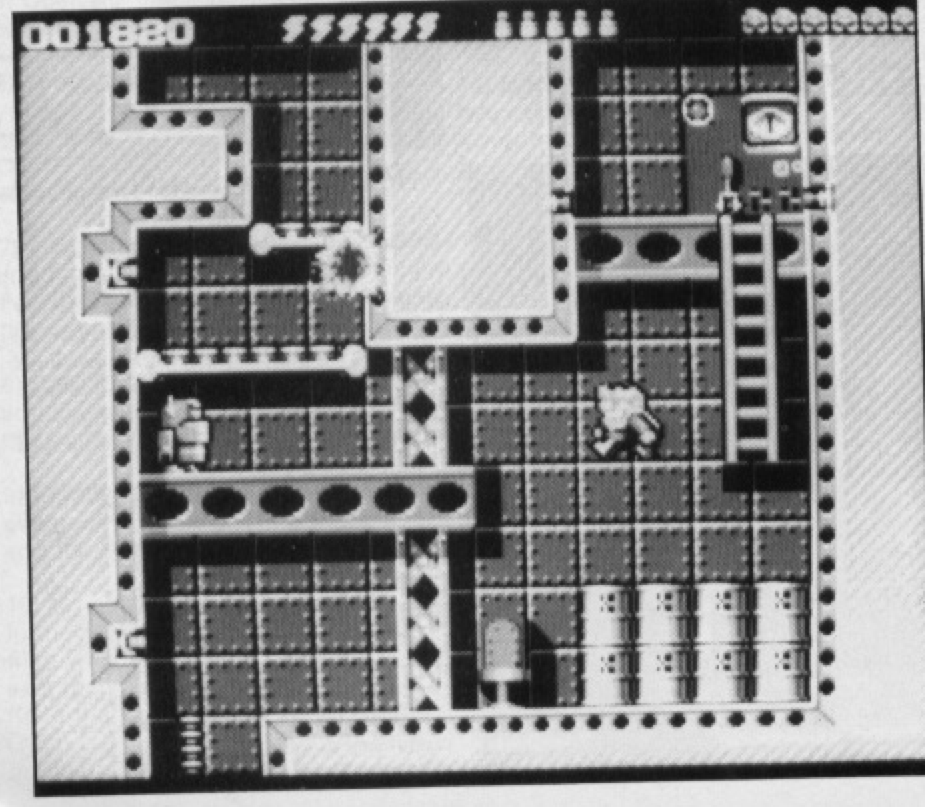




Quickly walk right, climb down the metal pipe then drop off onto the small central platform. Slide-bomb the guard below then drop down to collect the bonus bombs. Climb down the left-hand ladder and drop to the bottom. Jump up onto the top barrel, avoiding the slime, and slide-bomb the robot. Walk right and drop off the ledge. Quickly run left, using the gaps in the ceiling to jump over the trolley carts that chase you. Climb down the short ladder and shoot the patrolling guard. Quickly drop right to avoid the first barrel, then leap straight up to avoid the second. Walk and drop left into the bonus room. Collect everything and exit.

Stop on the exit ledge and slide-bomb the robot below. Drop down into the elevator shaft. Walk to the right, avoiding the slime monster, and exit right, into the hoverbike section.

Fly all the way down, avoiding the flying slime, and fly right across the bottom, avoiding the slime monsters. On the next screen fly over the rolling barrel and up to the top, avoiding the globs of falling slime. Shoot both robots and fly left. Then fly up, avoiding the up-and-down baubles, right, then up to the top, avoiding more baubles and falling slime. Shoot the robot, collect the bonus dynamite, shoot the wall-switch and fly right to get off the hoverbike. Drop down, jump over the barrels and collect the ammo bonus. Ride the hover platform to the top, walk left and climb up the right-hand ladder, avoiding the trolley carts. Take the next hover platform, shoot the robot and jump off to the left. Climb up the short ladder, hit the wall-switch to stop the crunching machine and crawl to the right.



Drop down and make your way across the line of barrels, avoiding the slime monsters as you go. Slide-bomb the robot, drop down and climb up the metal pipe. Time your crawl left to avoid the crunching machines and climb up the metal pipe, avoiding the side-to-side slime. Collect the Driller bonus, then climb up the rest of the way and shoot the robot. Jump up, avoiding the slime monster, and slide bomb the guard below. Exit to the right.

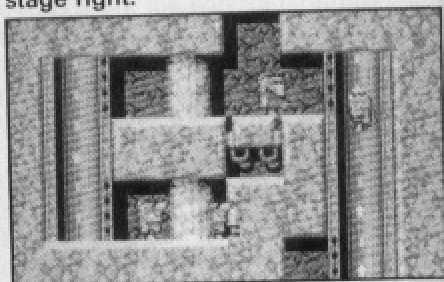
Make your way to the right-hand side of the screen, avoiding the underground slime, and climb up the metal pipe. Wait for the first guard to drop down and die (this takes a while), then hit the wall-switch and ride the trolley cart to the left and jump onto the metal pipe. Shoot the second guard, walk right and climb up the pipe. Walk left, avoiding the falling slime, and climb on the metal pipe to the right. Jump up the three steps, avoiding the falling barrels, and walk left.

Jump onto the line of barrels and walk left, avoiding the slime. Hit the wall-switch, ride the platform up and shoot the guard. Ride the first hover platform up, and leave a bomb on the second to get rid of the slime at the top. When the guard comes down, shoot him, then take the lift to the top. Drop a bomb on the hover platform, then drop down onto the right-hand ledge and exit.

Jump up and walk right, avoiding the slime monsters, drop down and leave a bomb on the hover platform to get rid of it. Drop down and collect the four bonuses. Hit the wall-switch and take the lift back up. Exit to the right.

Drop down, avoiding the side-to-side slime, walk right and jump over the walking barrel. Ride the two lifts to the top (jump on the live barrel to reach the first) and shoot the guards. Jump up on the left-hand side, and jump again onto the trolley tracks. Jump onto the first trolley to get onto the central ledge, shoot the wall-switch and drop down. Walk right and climb the short ladder, jump left and shoot the guard. Jump on the barrels and use a sliding bomb between them to kill the guards below. Exit left.

Drop onto the central ledge and shoot the guard. Jump left and climb the rope ladder. Walk right, avoiding the barrels, and jump onto the stack of four barrels. Jump left and kill the guard, then hit the wall-switch. Ride the platform to the top and jump left, back into the mines. Shoot the guard, hit the wall-switch again and take the lift up. Collect the bonuses, hit the wall-switch and drop right into the tunnel. Slide-bomb the barrel and jump over it when it rolls towards you. Shoot the guard and exit stage right.

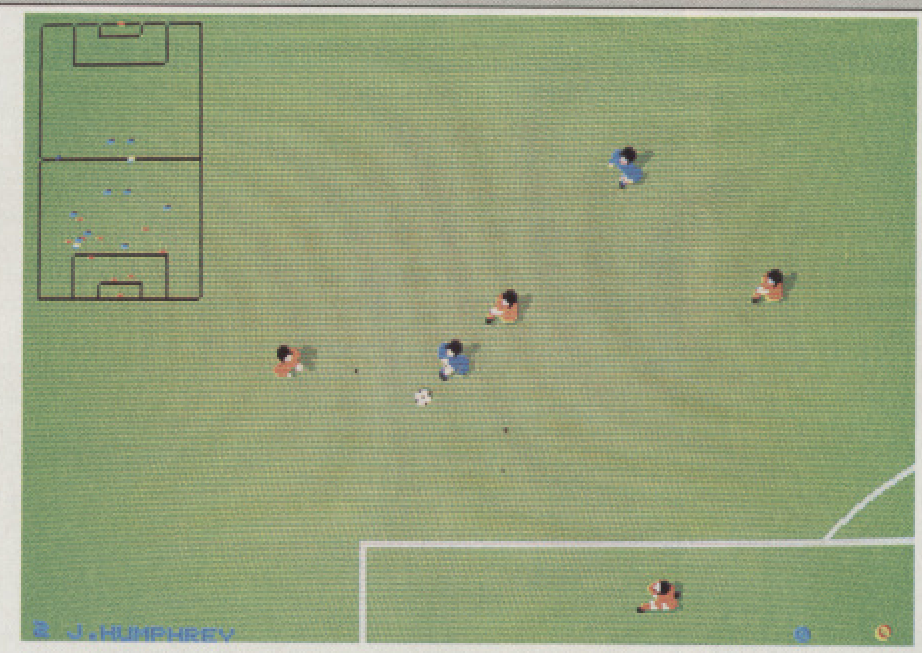


NEXT MONTH: THE FAT MAN'S SPACE HEADQUARTERS!

Is it really all over bar the shouting? Is this the data disk to end all data disks? Gary Whitta found out...

TRYING TO improve on a successful formula doesn't always work. Take **Extra Time**: Anco's add-on expansion pack for the original **Kick Off** was a bit of a mixed bag that combined good ideas (such as Aftertouch) with bad ones (such as the disastrous Shot Power), and the result was more confusion that improvement. This paved the way for **Kick Off 2**, which did a much better job of improving on the original, enhancing every element to the max. Or so it would seem.

Now we have another add-on pack in the form of **The Final Whistle**, which promises to take the Kick Off 2 experience one stage further. An armful of new features, both aesthetic and gameplay-orientated, make the difference, although this time round Anco has had the good sense to equip almost all of the more drastic gameplay changes with 'off' switches, so you don't have to play with anything you don't particularly like. How considerate.



MOST OF the really basic set-up stuff, such as the options and team selection, remains pretty much the same, but there are a couple of minor changes. A novel 'demo' mode allows you to put both teams under computer control and play against each other automatically – ideal for testing your team's performance without actually having to play yourself.



FASHION-CONSCIOUS footy fans will have a field day when they select Kit Design. As well as the six original kits, there are two new ones to choose from – you can cut a dash in a subdued little number with stripes on the sleeves, or really stand out in a stunning new chequered strip. Giorgio Armani or what?

Kick Off 2: The Final Whistle

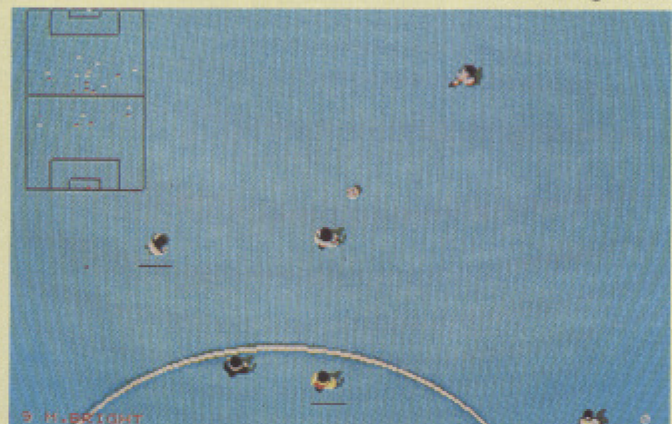
KICK OFF 2: THE FINAL WHISTLE
Anco

AMIGA		
PRICE	£9.99	
OUT	Now	
ATARI ST		
PRICE	£9.99	
OUT	Now	
IBM PC AND COMPATIBLES		
N/A		

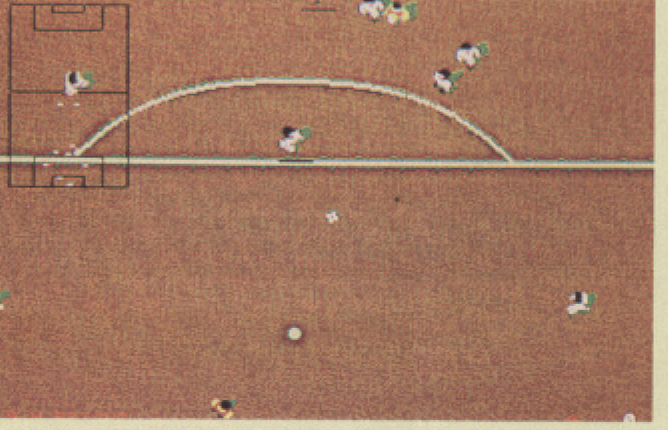
WARNING!
Firstly, Final Whistle is a data disk, NOT a stand-alone program. You MUST have the original Kick Off 2 for it to work. Secondly, some of the extra graphics and sound is for 1Mb users only. Don't say we didn't warn you.

A PITCH IN TIME...

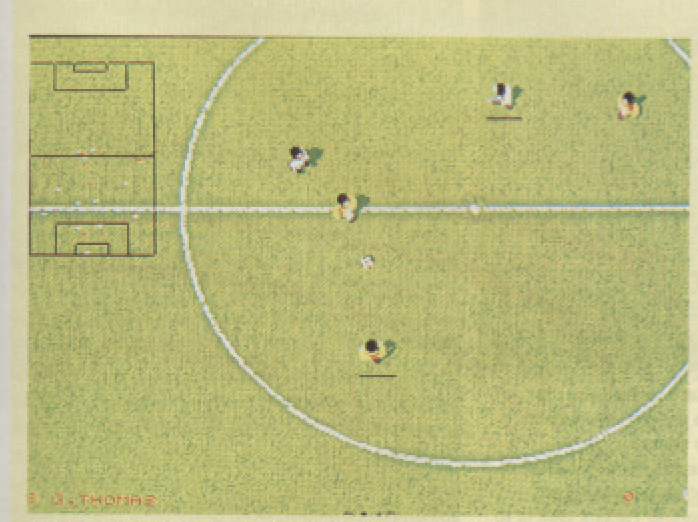
IF KICK OFF 2's four pitch conditions aren't diverse enough for you, there are now another three to get your studs into – provided you are an Amiga owner.



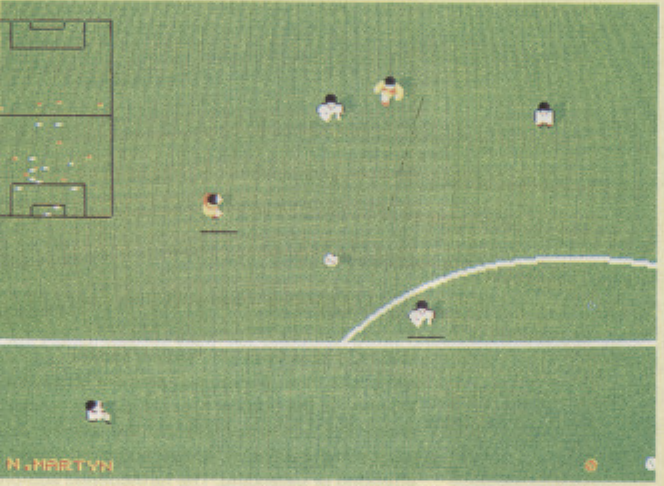
ICY simulates wintry conditions, with the ball slipping and sliding along even worse than on the plastic pitch!



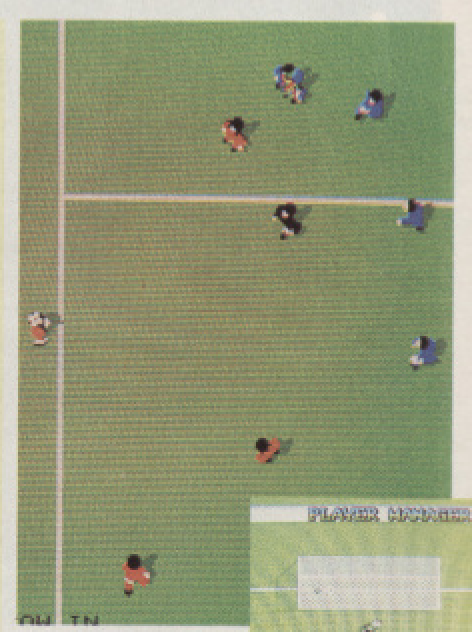
MUDDY greatly reduces the pace and bounce of the ball. Players are also likely to get knackered a lot more quickly while yomping about in the sludge.



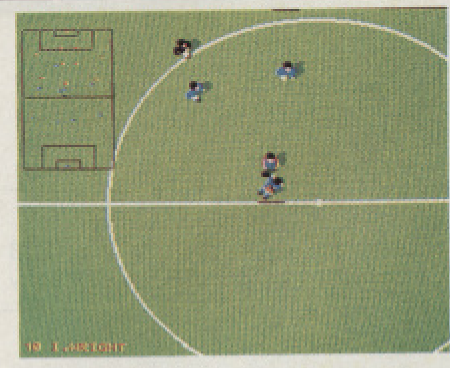
BUMPY is an understatement, as the ball's liable to bounce just about anywhere.



Finally, the NORMAL pitch has been spruced up and renamed WEMBLEY.



IT'S ONTO the pitch for the match of the day – and the most radical gameplay changes. On the aesthetic side there's plenty to look at and listen to. A referee and two linesmen keep track of the action, and do all the right things at the right times. The linesmen raise their flag when the ball goes out of play, the referee blows his whistle, shows cards and even shakes its head in disgust for particularly dirty fouls. On the sonic front there's a 12" sampled remix of the original Kick Off music to listen to while loading, and in-game there are some tasty extra effects. Players go "Uh! when they nudge into each other, and the crowd is considerably more active too. They cheer for corners and there's even a sampled cry of "Come on Palace, come on! for set-piece free kicks and penalties.

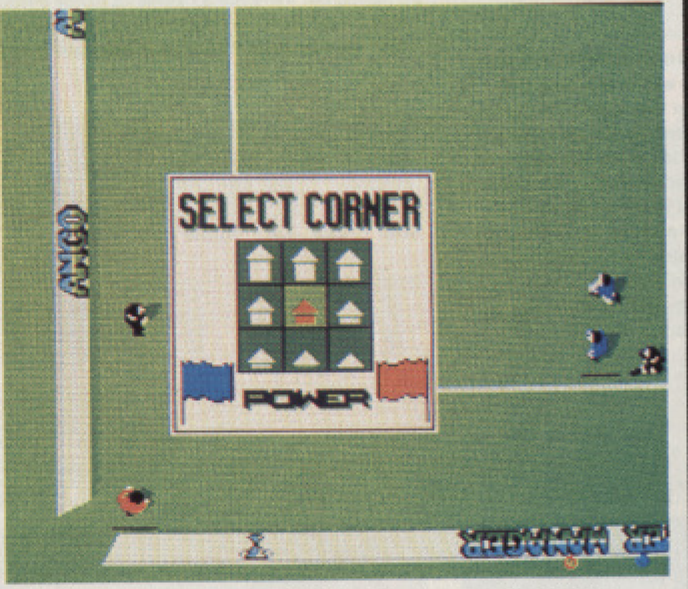


WHEN A PLAYER is the victim of a very nasty foul, the club physiotherapist rushes onto the pitch to take a look at the injured man. After a few dabs of the magic sponge, the physio passes judgement – if a player's strength rating is good enough to carry on, a nod of the head allows play to continue. But if he's just too weak, the physio escorts him to the first aid room and he has to be substituted.





ONE OF THE biggest changes to the gameplay itself is the addition of the ever-controversial Offside rule. Basically, a player is Offside if he receives the ball while there is no opposing player between him and the goal (excluding the goalkeeper himself).



SET PIECES are now a lot more intricate, allowing players to come up with more elaborate and effective plays. With corner kicks, power comes in the form of nine selectable settings, from a weak tap to a thunderbolt across the goalmouth, leaving the fire button free to determine the height of the shot. It's even possible to apply a little bit of that old favourite, Aftertouch. With throw-ins, power is again an important factor, with the fire button determining the strength of the throw. Set piece free kicks and goal kicks remain pretty much the same, except that with the latter the keepers' shooting attribute is a factor.



TACTICS have been overhauled, and th[illegible] standard formations that come with Final Whistle add an extra element to the teams' intelligence. Whereas in the original Kick Off players reacted the same no matter which side was in possession, now players' activities are governed not just by the position of the ball on the pitch, but whether their team is attacking or defending. The forthcoming add-on Winning Tactics disk is to employ the same, more intelligent method.

THERE'S A NEW attribute for all players called Flair. Unlike Skill, Flair is all about individual achievement and showmanship. A player with Flair is much more likely to try and go it alone, having a shot when he could pass and so on. Combine high Skill with high Flair and you could have a real Pele on your hands. Two new kicks have also been introduced for players who like to show off a bit: Flick Ball taps the ball up in front of the player, usually as a set-up for a more spectacular movement, while the Overhead Kick (also known as the Scissor or Bicycle Kick) is one of the most stunning movements, allowing the player to pass or have a shot while facing in the other direction by spinning in the air and kicking the ball over the head. Always a crowd pleaser, that one.

A SO COMPLETE, so near-perfect is the Kick Off 2 experience that the concept of an enhancement disk seemed pretty much out of the question. But Anco has done it once again, and has produced a pack that adds plenty of agreeable touches without committing the cardinal sin of destroying the original's classic gameplay. The question is that, for what's on offer here, is it worth splashing out another tenner? Well, for those who crave the ultimate Kick Off 2 experience, yes it probably is. The multitude of aesthetic touches, such the remixed soundtrack, sampled effects and extra graphics all go to making the whole experience that bit more enjoyable. The all-new corner kicks and throw-ins mean that there are some more skills to get to grips with, and should hopefully allow for more impressive set-pieces (let's see how things develop on the Golden Goals front over the next few months). Whether or not the new, more instinctive tactics will lead to a more strategic game is difficult to judge, but it should certainly please those who prefer to concentrate on that aspect, particularly when the forthcoming Winning Tactics disk appears. The new pitches are a minor boon, as is the introduction of Offside, although it's debatable whether that particular option will be used much, as it does have the tendency to interrupt play just like the 'real thing'. Considering what's on offer, a tenner isn't much to spend, but all the same this one will only be fully appreciated by those who really take their Kick Off seriously. But then, doesn't everybody?

ST OH DEAR, you poor old Atari owners don't get the benefit of extra pitches, due to the machine's lack of hardware scrolling. Oh well, never mind, everything else is there, so try not to let it worry you too much, eh?

PC HOLD your horses! Kick Off 2 isn't even out yet! That's still a few months off, and the release of an IBM Final Whistle really depends on the success of its predecessor. Remember, patience is a virtue.

ONCE MORE INTO THE SCREECH DEAR FRIENDS

STEVE SCREECH is the man responsible for most of Final Whistle – he's been working on it with programmer Dino Dini for the last three months, and, as Steve explains, it was very much public demand that brought the project about: "People were screaming for extra features, like Offside and new tactics, and we thought we'd use the opportunity to try and take Kick Off to the limit."

It would seem they have succeeded, as Steve claims that just about every idea he and Dino came up with that worked, went in. Only the failed experiments that took up too much processor time or got in the way of the gameplay were dropped. But was it case of just implementing ideas that couldn't be squeezed into the original Kick Off 2 for one reason or another? "Not really," says Steve. "A lot of the new stuff we just didn't think of at the time."

Of all the extra features however, Steve is most impressed by the new Offside rule. "It doesn't hinder play too much, and it gives players something else to think about and work around."

Steve's next project for Anco is a Basketball game in the Kick Off vein – called **Tip Off** (it's advertised extensively on one the new pitch surrounds). "The approach is pretty much the same as in Kick Off, with the emphasis on player and intelligence and control. The viewpoint will still be top-down, but the angle will be slightly different. If you imagine Kick Off as having about a five degree slant, Tip Off is about 30 to 35 degrees." Sort of like **TV Sports: Basketball**? "Sort of."

Steve's currently got Tip Off at preview stage, but he's not scheduled to finish the project until April, and it's due for release sometime around June. After that there are rumours of a **Kick Off 3**, which Steve is remaining tight-lipped about. "We've had a few basic ideas for it. It's meant to be very much a multi-player game, with one person controlling one player on screen, so you'd have a 22-player game. There's also some talk of having a 3D display, like in that MicroProse soccer game, but I'm not sure about that. We shall see..."

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From the Action Replay II preference screen you can now set up autofire from 0 to 100%. Just imagine continuous fire power? Joystick 1 and 2 are set separately for that extra advantage!
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- **DOS COMMANDS**
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AAR 2

PRO TENNIS TOUR II
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SOUND 88%
PLAYABILITY 91%
VALUE 90%

OVERALL 90%

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Anyone for tennis? Gordon Houghton gets court out making a racquet.

TENNIS ONLY appeared as recently as the 19th century: it was a development of real (meaning 'royal') tennis, which originated as 'jue de paume' in French monasteries in 1050. This older version is still played as it was then – over a central net on an indoor court with a sloping roof at each end. Real tennis bequeathed the method of playing (hitting the ball over the net) and the basic scoring system (0, 15, 30, 40) to the modern game.

The new sport of 'field tennis' was first mentioned in 1793, but it wasn't until 1872 that the first club was founded at Leamington. In 1874 Major Walter Clopton Wingfield attempted to patent the game under the title of 'sphairistike' – however, 'lawn tennis' was rapidly accepted as the popular title. Amateur players were permitted to compete with professionals in open tournaments for the first time in 1968.

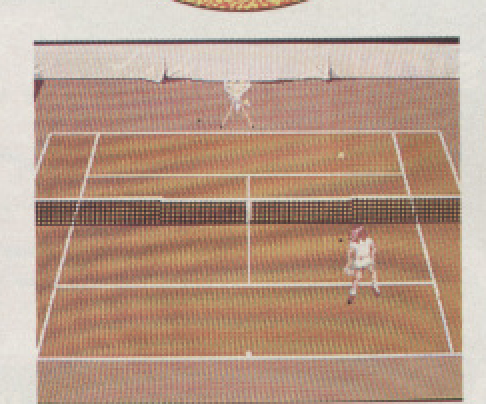
Pro Tennis Tour II is an attempt to simulate the modern game in all its aspects, right from training to tournament competition. It takes in automatic ball-servers, practice matches, single or doubles contents and a full year's diary. Headbands, sweatbands and umpire abuse you have to bring yourself.

Pro Ten

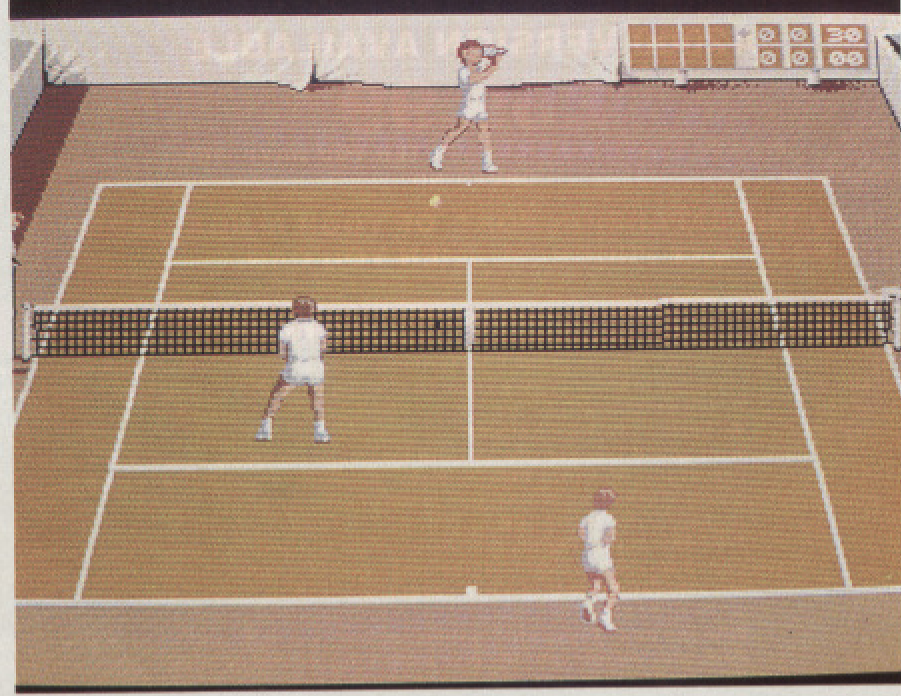
TENNIS TRIVIA

John McEnroe was expelled from the Washington Tennis Academy for lighting a towel and throwing it into the girls' dormitory.

THE PREFERENCE screens allow you to customise everything short of choosing the sponsor for your footwear. You can play on grass, clay or concrete, opt for any combination of doubles or singles, specify the number of sets, name your player, and choose the difficulty level. If that's not enough, you can also increase or decrease your player statistics to suit the way you play.

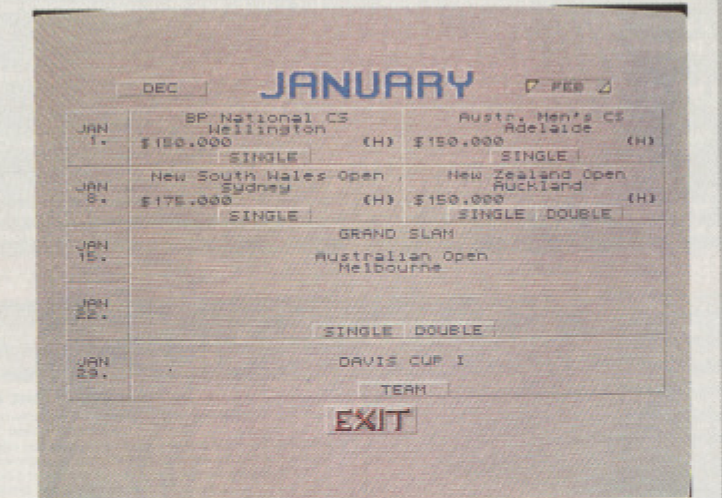


USING THE ball-server gives you unlimited shot practice. A novel feature is that you can program the machine to deliver the ball at a sequence of angles of your choice, allowing you to perfect particularly difficult strokes.



THE FRIENDLY match is the next stage up from the ball-server. This is one of Pro Tennis Tour II's more unusual (and impressive) options – the three-player match. You can choose either to be one of the doubles partners, or a foolish solo player attempting to beat two computer opponents.

Jimmy Connors was awarded the Loudest Grunter award at Wimbledon in 1981. His pre-serve grunt in a match against Tony Giammalva hit 69 decibels. John McEnroe reached 53 decibels.



IN TOURNAMENT MODE you can set your own playing schedule. For example, in the first month (January), you can play doubles or singles in the Australian and New Zealand Opens, and play a team match in the Davis Cup, whereas February starts you off with the Stella Artois competition. This way you can build up a whole season playing as little or as much as you like, and earning money along the way. Before every match the statistics and the characteristics of your opponent are displayed, so that you can plan tactics before racquet hits ball.

Virginia Wade's wax model in Madame Tussaud's was melted down after only two years on display.

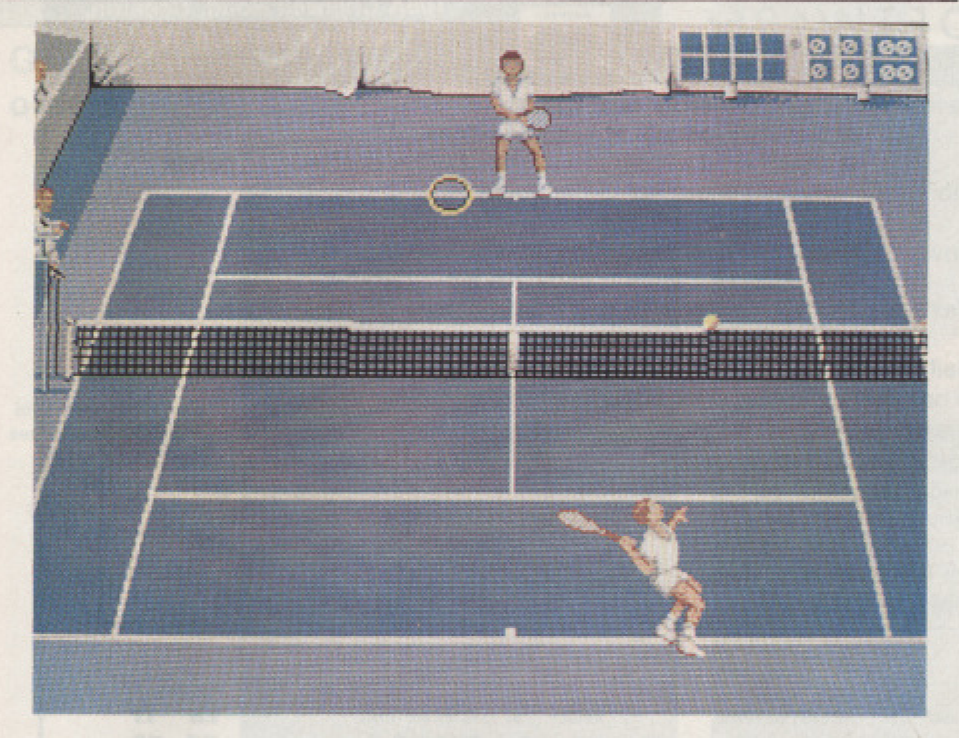
Guillermo Villas acted a tennis player in the film Players (1979). This is the only time he has ever won Wimbledon.

The first man to achieve the grand slam (holding all four major tennis championship titles – Wimbledon, plus the US, Australian and French Opens) was John Budge (US) in 1938.

A THE ORIGINAL Pro Tennis Tour was a quality simulation of tennis but it had a few significant drawbacks, all of which have been rectified in this sequel. Two players can now compete at tournament level, there is a doubles option (including the unusual doubles versus single player mode), and you now have a choice of male or female players (although memory restrictions mean computer owners with less than 1Mb aren't able to play mixed doubles) – you can even play against yourself if you want to! The action has also been tweaked slightly to give a more satisfying game: the control method is much more user-friendly (though player movement can still be a tad stiff), and the quality and range of computer opponents is superb. It's changes such as these that make this sequel totally different from its predecessor. The fact that you can customise your player statistics to match your own playing strengths is an excellent additional feature, and one which genuinely affects your ability to beat the opposition. Player graphics and animation are subtle and mostly smooth and the sound effects are just about spot on – though, as with the original, some crowd noises and a bit more chat from the umpire (only available with 1Mb of RAM) would have enhanced the atmosphere. Despite these improvements there are still bad points: it's much more difficult serving down than up the screen, and the pre-match selection scenes could be more aesthetically presented. But these are minor gripes – Pro Tennis Tour II is a tad difficult to begin with, but it's well worth the practice. It's a brilliant tennis simulation that is as close to being definitive as you are likely to get.

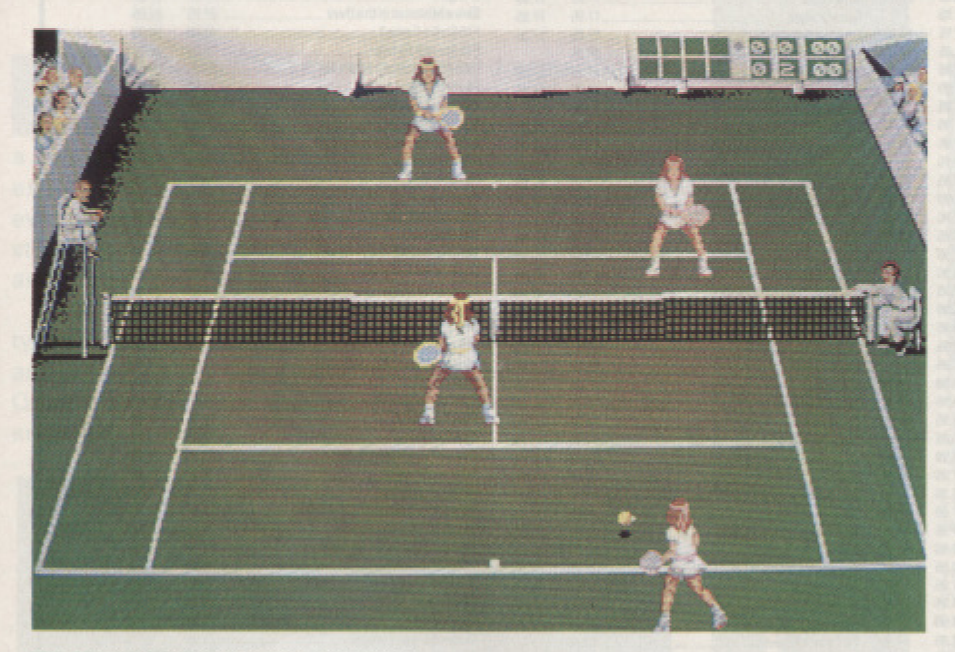
ST AS WITH the Amiga, extra memory will mean extra effects – sonic and graphical. The gameplay should be exactly the same.

PC THERE'S not a lot to add, except that there will be a PC version available in March. Unfortunately, further details are vague.



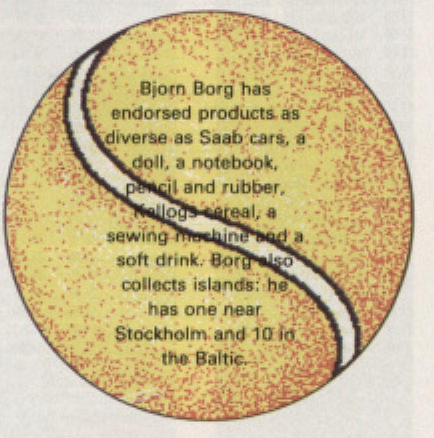
SERVING is a compromise between flexibility of aim and difficulty of execution: you have a limited time to guide the yellow cursor to where you want the ball to land. Few aces but plenty of good services are the result – just as it should be.

nis Tour II



PRO TENNIS TOUR II abandons some of its predecessor's methods: you won't see a floating cursor indicating where the ball should land. Playing as a Junior allows you to concentrate on strokes and timing, since you automatically run towards the ball – more advanced players aren't so lucky. Just about every shot is included, the general rule being that the longer the fire button is pressed the harder the ball is hit.





DURING the course of the match the computer keeps track of your shots and evaluates the quality of your game accordingly. As you can see, everything from the service is monitored, so that you can judge for yourself exactly where your strengths and weaknesses lie.

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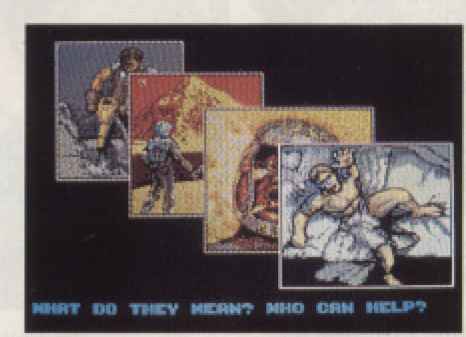
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Gordon Houghton is given his Martian orders.





OCCASIONAL inter-level comic-strip sequences fill in some of the background information and provide much of the game's atmosphere.



Total Recall

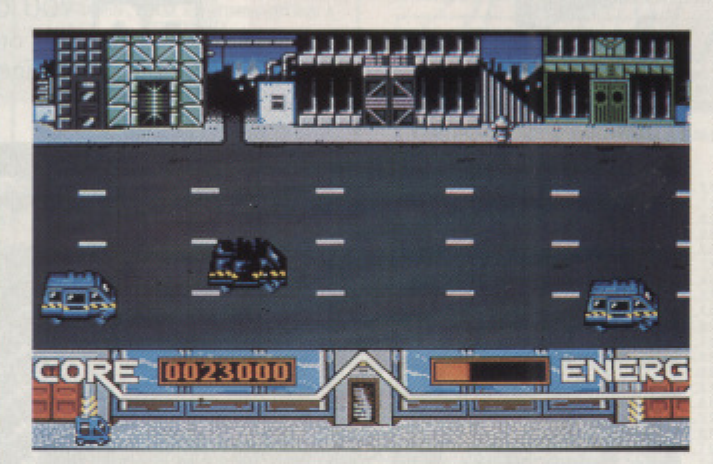
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DOUG QUAID is a man troubled by dreams: images of his own death, of a beautiful woman, and snatches of his former life. After a visit to Rekall – a leisure corporation which provides memory implants exactly simulating real experience – he discovers that everything about his life is a lie, and that someone has stolen his mind. Naturally, Quaid has a few questions to ask, and the answers lie on Mars.

This is the background to six levels comprising two game types: running around platforms and ladders, shooting, and racing action. Completing the quest not only restores Quaid's sanity, it also guarantees that Mars will never be enslaved.



IN LEVEL ONE Quaid has to get from his hotel to a phone box on the far side of the city: this involves a frantic scramble along platforms, leaping gaps, using lifts and collecting items. He is particularly interested in five objects: a video-briefcase, a passport, a ticket to Mars, a disguise and a surgical instrument to remove the homing device implanted in his skull. Unfortunately, Richter and his malevolent minions are out to stop him.



LEVEL TWO is a right-to-left scrolling race and dodge affair. Having received further instructions at the phone box, Quaid nabs a Johnny Cab and heads towards a derelict warehouse, where he can open the video-briefcase and unearth more secrets about his past. Energy and invincibility tokens are there for the taking, but the main task is dodging or blowing up cars that stand in the way – the strip at the bottom shows just how far you have progressed. At the end is a giant tank, which must be destroyed.



FROM THE VIDEO briefcase Quaid discovers that the full story of his identity can only be found on Mars. This initially involves escaping from the warehouse, which Level Three depicts as a labyrinth of platforms and lifts. Richter's minions are again on the trail – but there are also remote control security guns and mines to watch out for. Once he has escaped, Quaid finds the spaceport and flies to the red planet.

MEMORY MASTERS

IT HAS BEEN estimated that most people only use 10 per cent of their full brain capacity, and that there is potential for near-infinite memory retention. The rarest and most efficient form of recall is known as eidetic memory: this is the ability to visually record and recreate material in near-perfect detail. However, most memory experts have to settle for feats such as this...

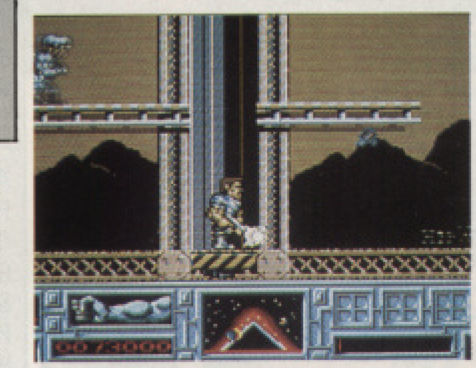
In May 1974 Bhandanta Vicitsara recited 16,000 pages of Buddhist canonical text in Rangoon, Burma.

26-year-old Gon Yang-Ling has memorised more than 15,000 telephone numbers in Harbin, China.

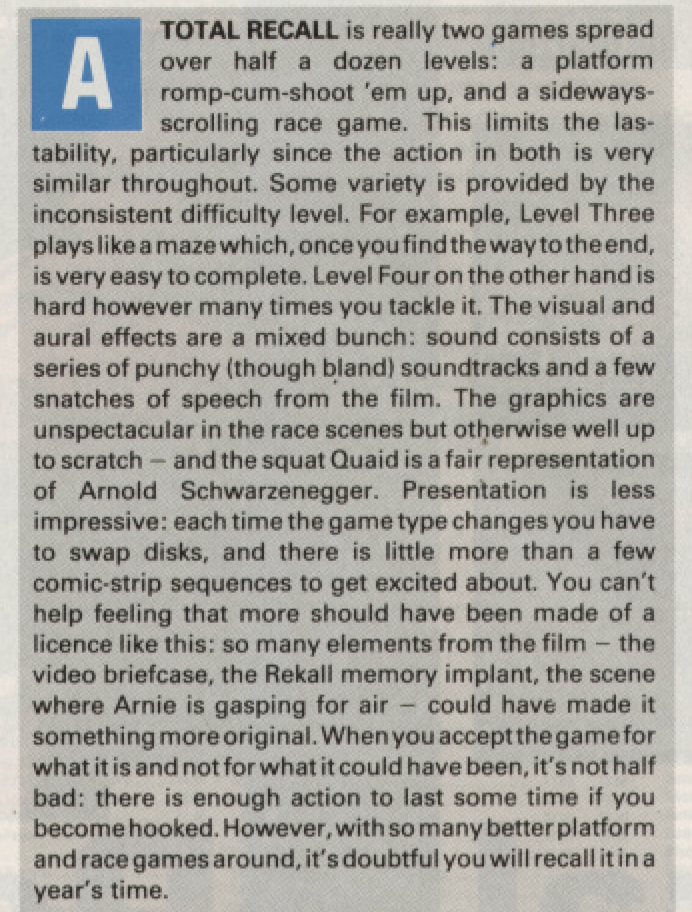
On 11 June 1989 Dominic O'Brien of Guildford, Surrey, memorised a random sequence of 25 separate packs of cards (1300) with only four errors.

Barbara 'Squeek' Moore performed on the piano from memory 1852 songs in Pennsylvania, USA, from 25 October to 13 November 1988.

TOTAL RECALL
Ocean



ARRIVING at Venusville on Mars, Quaid is hounded by Richter once again: the platforms here are laid out in a route that is more linear than labyrinthian, though they also conceal some pretty nasty remote guns armed with homing missiles, and Venusville has enemies and traps around every corner. Quaid is looking for Melina, possibly the mysterious woman of his dreams.



A **TOTAL RECALL** is really two games spread over half a dozen levels: a platform romp-cum-shoot 'em up, and a sideways-scrolling race game. This limits the lastability, particularly since the action in both is very similar throughout. Some variety is provided by the inconsistent difficulty level. For example, Level Three plays like a maze which, once you find the way to the end, is very easy to complete. Level Four on the other hand is hard however many times you tackle it. The visual and aural effects are a mixed bunch: sound consists of a series of punchy (though bland) soundtracks and a few snatches of speech from the film. The graphics are unspectacular in the race scenes but otherwise well up to scratch – and the squat Quaid is a fair representation of Arnold Schwarzenegger. Presentation is less impressive: each time the game type changes you have to swap disks, and there is little more than a few comic-strip sequences to get excited about. You can't help feeling that more should have been made of a licence like this: so many elements from the film – the video briefcase, the Rekall memory implant, the scene where Arnie is gasping for air – could have made it something more original. When you accept the game for what it is and not for what it could have been, it's not half bad: there is enough action to last some time if you become hooked. However, with so many better platform and race games around, it's doubtful you will recall it in a year's time.



THIS version should be out by the time you read this, and the gameplay should be exactly the same as on the Amiga.



YOU CAN forget dreaming about playing this on a PC or compatible: no version is planned.





IT'S BACK to the race track for Level Six: Melina and Quaid persuade Benny the taxi driver to help them flee the pursuing forces through a long, heavily-guarded Martian cavern. As with Level Two, vehicles provide the main obstacle, particularly the powerfully-armed diggers which can wipe out your cab with a single shot. A large end-of-level digger provides the ultimate opposition.

ARNIE THE ACTOR

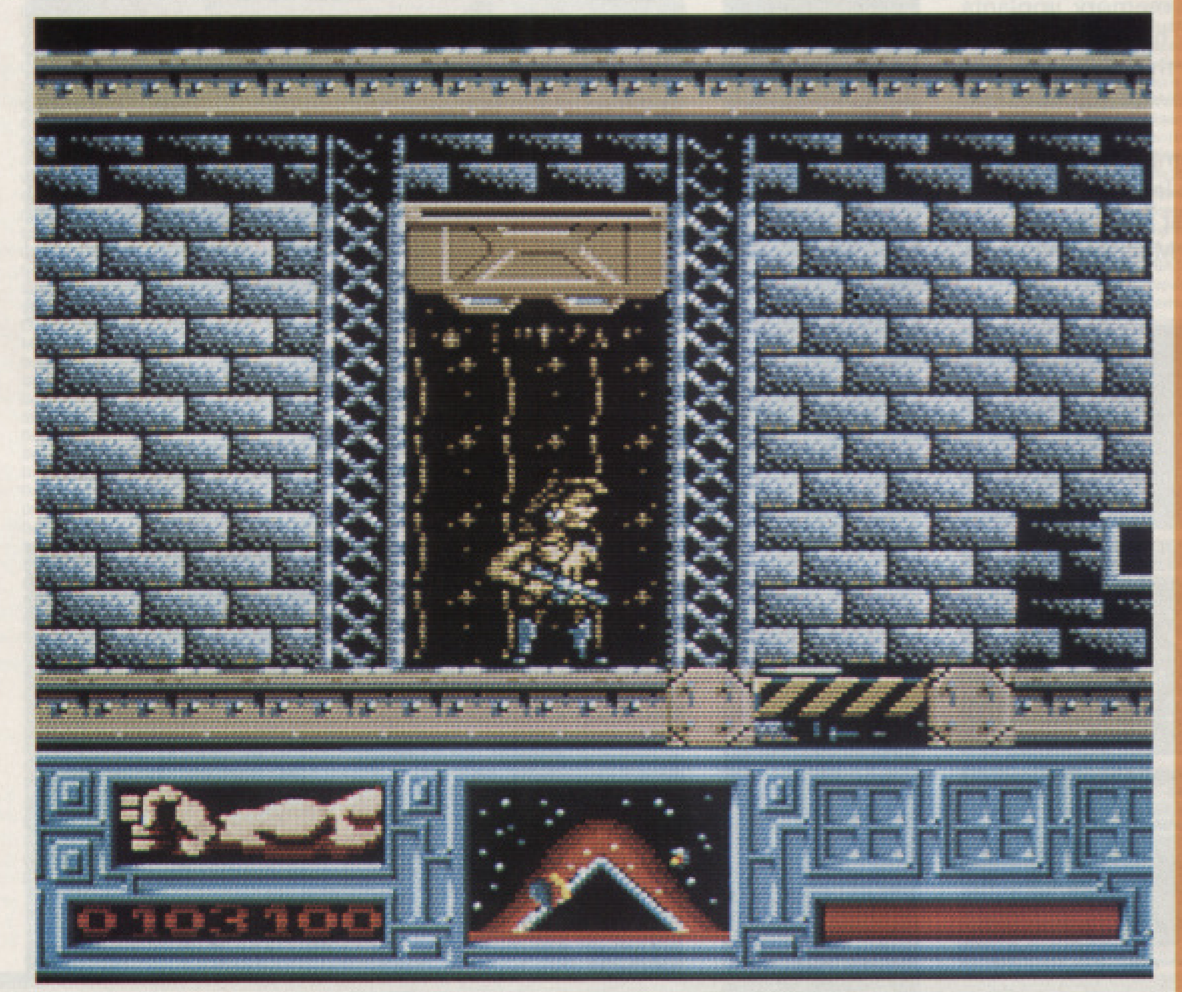
BORN in Austria in 1947, former Mr Universe turned actor Arnold Schwarzenegger has starred in 16 films in the last 14 years, in roles incorporating brawn and comedy. Commenting on his bulging biceps, Phyllis Diller once said of him: "He



has so many muscles that he has to make an appointment to move his fingers." These are his films to date...

Stay Hungry (1976)
Pumping Iron (1977)
The Villain (1979)
The Jayne Mansfield Story (TV Movie: 1979)
Conan The Barbarian (1982)
Conan The Destroyer (1984)
The Terminator (1984)
Commando (1985)
Red Sonja (1985)
Raw Deal (1986)
Predator (1987)
The Running Man (1987)
Red Heat (1988)
Twins (1988)
Total Recall (1990)
Kindergarten Cop (1990)

And To Come...
Terminator II (1991)



LEVEL SIX is a slightly more complex version of the platform game, as Quaid and Melina make their way back through Venusville and into the caverns to meet Kuato, the rebel leader. The way is blocked by doors which are opened by collecting appropriate icons. In addition there are four other alien icons to collect which form the components of a key allowing access to the alien reactor. Passing this barrier pitches you into battle with Richter on the lift up to the core – then comes the final conflict with Cohaaggen, who has planted a bomb to destroy the reactor and Mars' only chance of salvation...

MARS AND THE STARS AND BARS

NAMED after the Roman god of war because of its fiery red appearance, Mars has been known to astronomers since the earliest times – it shines clearly in the night sky. It achieved notoriety when the Italian astronomer Giovanni Schiaparelli claimed to have spotted 'canals' on its surface – which, if they ever existed at all, were probably the dried-up river beds later revealed by probes. The red planet has been the subject of many a science fiction film – and the infamous 1938 radio production of the War of the Worlds in America which caused widespread panic.

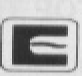
Its average distance from the Sun is 141 million miles, which means it would take 230 years to drive there in a pressure-sealed Mini Metro. Its day lasts just over 24 hours, though its mass is only one-tenth that of Earth and its orbit twice as long. The highest point on Mars is Olympus Mons, which rises 15 miles above the plains.

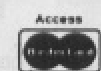
No evidence of life has been found: the US Viking 1 probe landed in July 1976 and found nothing but rocks, soil and high winds. However, it is claimed that if terraforming becomes reality Mars is a prime candidate, since it contains vast stores of land-locked water. More secrets will be revealed when a manned mission and possible permanent base are launched by the US at the beginning of the next century.

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Rise Of The Dragon



With the appearance of a new name in adventures, 'Interactive Fiction' may become a more meaningful phrase. Laurence Scotford takes a trip to 21st Century Los Angeles to investigate.

RISE OF THE DRAGON
Dynamix And Sierra

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OUT	Now
GRAPHICS	96%
SOUND	92%
PLAYABILITY	89%
VALUE	80%

OVERALL 89%

AMIGA

PRICE	TBA
OUT	March 1991

ATARI ST
N/A

THE OPENING scene (Blade's Room) shows just what a treat Dragon is on the graphic front. Add to this the superb music and a great atmosphere is generated. Occasionally a police helicopter rattles past causing the room to shake and the light to swing back and forth throwing long shadows in the room.

THE SOUND of your VidPhone beeping wakes you from a restless sleep. Rolling out of the lumpy pile that passes for a bed you pull on some clothes (they smell a little, but they are still good for a couple of days), and wander over to the single, grime covered window.

It's just gone mid-day and the streets of Los Angeles are already lost beneath a sea of heavy smog. As you watch, a police helicopter rattles past causing all five square metres of your apartment to vibrate, dislodging clouds of dust.

Stopping only for a quick pee in the shower cubicle, which leaks on you as you leak into the bowl, you access the messages on the vidphone.

Oh no, you missed your date with Karyn last night, and she's ready to rearrange your anatomy... Hang on, what's this? A message from the Mayor... His daughter murdered... Many people dying from bad narcotics... Looks like Blade Hunter is back in the investigation business!

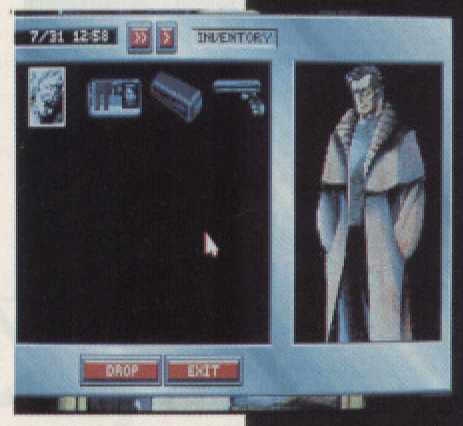
This is how **Rise Of The Dragon** begins, and from there on it evolves into one of the most successful attempts at interactive fiction to emerge in recent years.

The setting and main character are a humorous pastiche on **Bladerunner**, but the scenario is different albeit not exactly original. You are cast as Blade Hunter, an ex-cop turned Private Investigator, employed by the mayor to find out why young drug addicts are mysteriously dying.

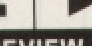
Your investigation is conducted via a point and click interface, so, in keeping with many recent graphic adventures, no typing is necessary. Nevertheless the system does manage to incorporate a wide variety of actions from conversation to vidphone tapping, and is supplemented by a couple of arcade sequences (which can be toned down for adventure purists).

Unlike many games of this genre, Rise Of The Dragon does not have to be solved step by step. You are free to go where you wish, when you wish. Meanwhile events are taking place which might affect your investigation, and characters have a memory, so their reaction to you will depend on whether or not you have met and conversed with them before. This results in a good sense of the game taking place in a 'real' world.

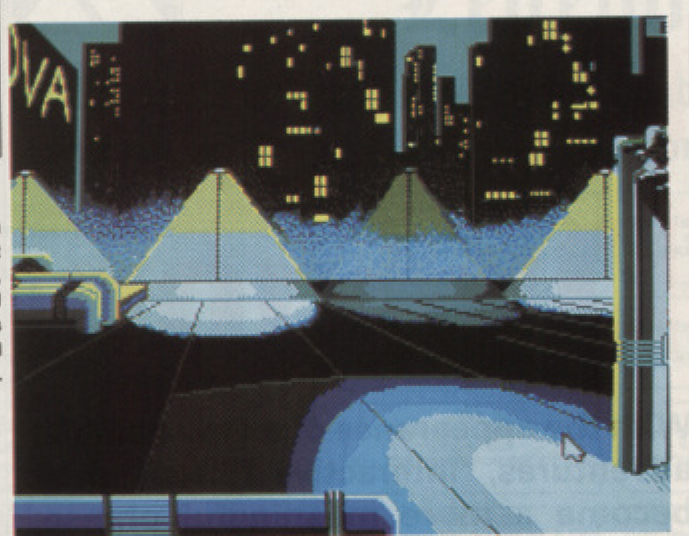
THE EM-WAY is the only way of getting around the city quickly. It's simple to use as long as you know where you are going. Initially only four locations are accessible, but as the mystery unfolds more potential destinations appear on the map.



THE INVENTORY has been designed well. There are two forms: a quick inventory which allows you to select a single object and then conveniently disappears, and a full inventory (this one) which also shows Blade and allows you to arm and dress him.



RISE OF THE DRAGON
Dynamix And Sierra



THIS IS HOW Dragon looks in EGA – not half as pretty, it's true, but the game still manages to retain its atmosphere and playability.







THE FILM-LIKE introductory sequence reveals the sordid details behind the crime you are investigating.





QUESTIONING suspects is an important aspect, but rather than use a complicated system of text input Dynamix has opted for a simple menu instead. This makes conversation much less of a hit and miss affair, and also offers the chance for some subtle humour. The Jake is just one of the colourful characters that Blade can expect to encounter during his investigation.



EVERY now and then the action is interrupted and you are shown a short interlude which brings you up to date on recent events, thus enhancing the 'interactive fiction' aspect.



SINCE YOU ARE a Private Investigator it's quite handy having a girlfriend who works in the police record department. As long as you keep her sweet she's quite happy to do you the odd favour. Beware though, she's got one hell of a temper if you cross her.

PC RISE Of The Dragon is one of those gadget-hungry games that will use whatever extra features you happen to have bolted onto your PC. This means, of course, that if you have VGA, and a Roland, AdLib, or Soundblaster card you are in for a treat. The 256-colour scenes were all originally hand-painted and then digitised, and they do look stunning. The soundtrack is atmospheric and changes tempo and mood often enough to avoid becoming annoying. If you have a soundblaster card you get speech too. You really do need a hard drive (with plenty of space) and a machine running at 12Mhz or more to run this game successfully – the 256-colour version comes on no less than six high density disks! There is a 16-colour version which is slightly less disk intensive, but just as fun to play bar the downgraded graphics. Perhaps the most impressive aspect of Rise Of The Dragon is that, superb audio-visual elements aside, the game system and the general design are both near-faultless. Unless you are really turned off by so-called 'interactive fiction' you can't go far wrong with Dynamix's first adventure to be released through Sierra.

ST THE BIGGEST problem with the Amiga version is likely to be disk accessing – there's bound to be quite a bit, even if you have a second drive. Otherwise it should hold up pretty well on the graphics and sound front.

A SORRY, folks, the ST just isn't up to it. The only way you will get to play Rise Of The Dragon is by changing your machine.

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COUNTDOWN
Access And US Gold

IBM PC AND COMPATIBLES

PRICE	£29.99
OUT	Now
GRAPHICS	82%
SOUND	78%
PLAYABILITY	86%
VALUE	75%

OVERALL 84%

AMIGA
PRICE TBA
OUT Autumn 1991

ATARI ST
PRICE TBA
OUT Autumn 1991

YOUR MOUTH tastes like a dried banana and your chin feels like Frank Bruno's punch bag. You wouldn't even have any way of knowing your own name if it weren't for the medical chart. The adventure begins in your cell: the door's locked and the window is barred, but you know that somehow you have to get out of the room. If you could just get that bug by the window to stop buzzing for a second you might get a chance to think...

IF YOU COULD get the guard on your side he might be able to help. 'Talk' mode allows you to ask specific questions about individual characters or try a more general tack. Your tone (hassle, pleasant, bluff or pleading for help) determines the response. In this case, a bit of friendly interest reveals that one of your orderly's hobbies is a passionate interest in entomology.

IT TAKES the tiniest stimulus to spark off a flashback. Whenever something reminds you of your past, a cinematic memory appears, as if by magic right before your very eyes. Who is that mysterious man in the shady hat?

Kati Hamza spies with her little eyes and joins the CIA.

Countdown

AS SOON AS you wake up in a top security asylum, surrounded by Turkish guards, suffering from total memory loss and with nothing but a white nylon suit to your name, you realise it's not going to be your day. When you discover you have been kidnapped, drugged and framed for the murder of your colleague, Agent Frank McBain, you are convinced: life's a bitch.

Why was McBain murdered? Who wanted him out of the way? What's his connection with the sinister Dr Hashish and how come you are scheduled for immediate surgery in a hospital prison called Sanctuary thousands of miles from home?

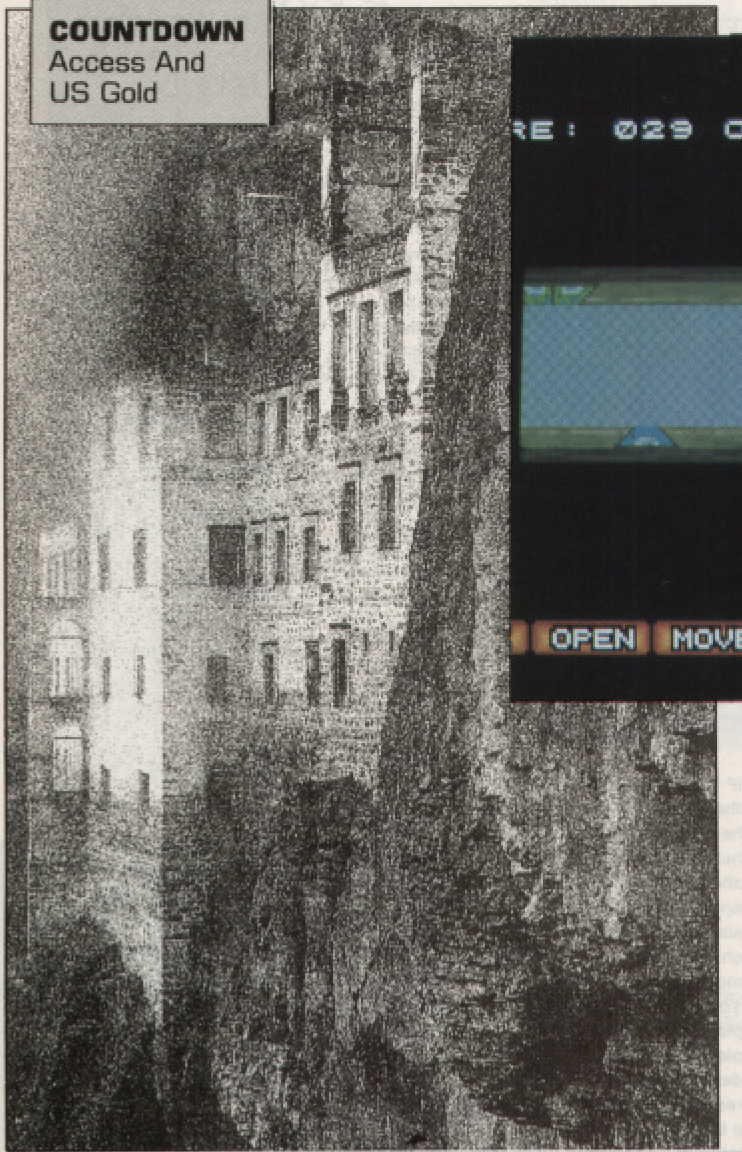
You have exactly four days to find some answers. If you haven't broken out of the asylum, regained your memory and cracked the mystery by then, you are in for global disaster or, at the very least, a personalised lobotomy.

At your disposal are eight command icons which allow you to perform basic tasks (move, get, open and so on) and a slightly more in-depth conversation mode. Once you escape from the Sanctuary you are also able to link up to the CIA's central computer via your personal CAD (Computer Access Device) and visit exotic locations like Cairo, Jerusalem and Istanbul.



THANKS to some deft negotiation and a touch of lateral thinking, you finally make it outside. Unfortunately with a huge drop below you and a broken ledge to the side there aren't too many options as to where to go next.

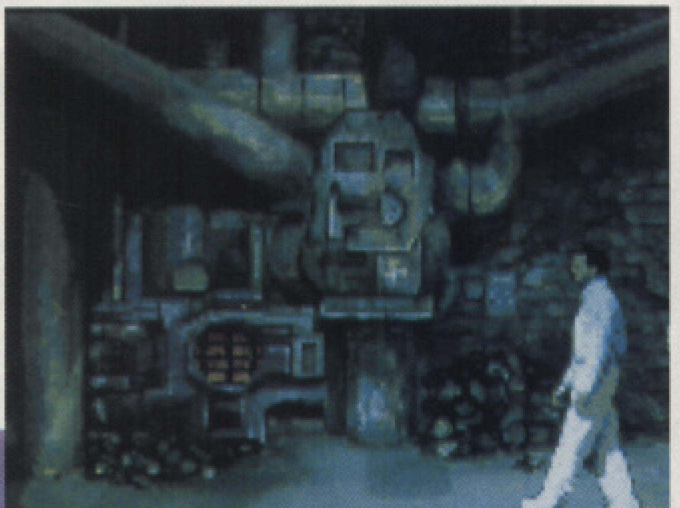
COUNTDOWN
Access And
US Gold



THE ASYLUM'S passages are a dangerous place to be. Though accessible, rooms are generally deserted and can hold goodies such as torches, newspaper cuttings and walking boots (to be stored in your inventory), while the corridors are crawling with guards. There's no second chance: getting caught means instant punishment... by brain surgery.



SURVIVE the asylum and you will be reunited with the CAD, your very own link to the main CIA computer. You can use it to obtain background information on suspects, analyse any evidence discovered and keep a tab on your electronic mail. A good agent refers to his CAD frequently – you never know what vital clues it might throw up.



TO THE UNTRAINED EYE this may look like nothing more sinister than an abandoned furnace room. The successful agent however, won't be satisfied by a mere cursory look. Who knows what mysterious secrets could be hidden under a pile of coal?



AS SOON AS you are free there are many potential travelling destinations at your disposal. Long distances can be tackled by plane (expensive) or train (more time-consuming). Possible locations are automatically added to the list as you discover them.

PC **COUNTDOWN** has all the ingredients of an Alistair Maclean spy thriller: sleazy location, inscrutably desirable women and strange men in long overcoats. Digitised images and a few spine-chilling sound effects (more if you have an AdLib board) enhance the cinematic atmosphere but what really clinches it are the bizarre memory flashbacks, the shadowy face, echoing voices and weird optical effects, all of which look as though they have come straight out of **Joe 90** or **The Ipcress File**. Even so Countdown isn't so much an interactive movie as a straight icon-driven adventure with a few cinematic effects thrown in. Despite some slick animation, the bread-and-butter graphics don't come across as anything particularly out of the ordinary and the action (limited by a relatively small command menu) can't quite match the breadth or complexity of a top class Sierra or Lucasfilm romp. Conversation mode and the CAD are among the few more original touches and the presentation is on the basic side. All the same, this is a complex and substantial adventure and there are plenty who will find the combination of demanding plot, espionage and exotic locations too tempting to resist.

A AT PRESENT details are very vague indeed. All that's known is an approximate release date of later this year, most probably in the third quarter.



ST WHAT'S true for the Amiga version applies here.

CARTHAGE
Psygnosis

AMIGA
PRICE £24.99
OUT Now
GRAPHICS 80%
SOUND 77%
PLAYABILITY 79%
VALUE 80%

OVERALL

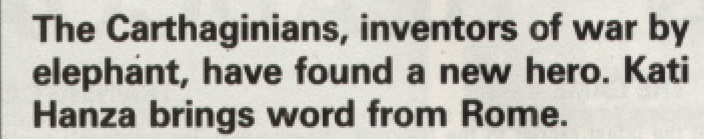
81%

ATARI ST
PRICE £24.99
OUT January 1991

IBM PC AND COMPATIBLES
N/A



Carthage

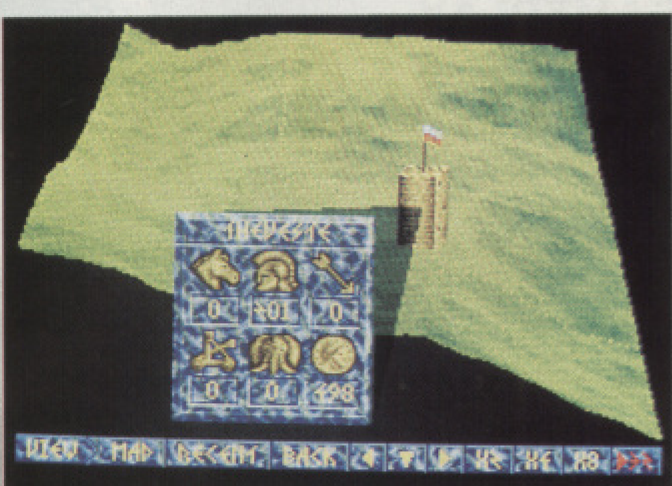


The Carthaginians, inventors of war by elephant, have found a new hero. Kati Hanza brings word from Rome.

CARTHAGE: 146 BC. The territory is facing its greatest military challenge yet from the Roman Empire. For the past one hundred years the Romans have waged sporadic wars designed to crush the Carthaginians. Fuelled by fresh fears of Carthaginian commercial might, they are determined to win this time.

They have reckoned without Diogenes, a 24-year old warrior brought up amidst tales of bravery, and of Hannibal and his father staunchly repelling all invaders. He joined the army as a teenager, honing his tactical and battle skills, but his real forte is charioteering. Already, he is a garrison commander.

His dreams are plagued by images of Roman armies ransacking Carthage, but in his dreams he also witnesses visions of the goddess Tanit. She bestows upon him the Power of Sight, which enables him to see, in his mind's eye, the invading forces' positions. Though he cannot predict their movements, he can plan his strategy sufficiently to out-manoeuvre them. Having convinced Hasdrabul (the Carthaginian general) that his visions are genuine, Diogenes is given the task of distributing wealth to cities throughout the land, so that they can construct their own defences.

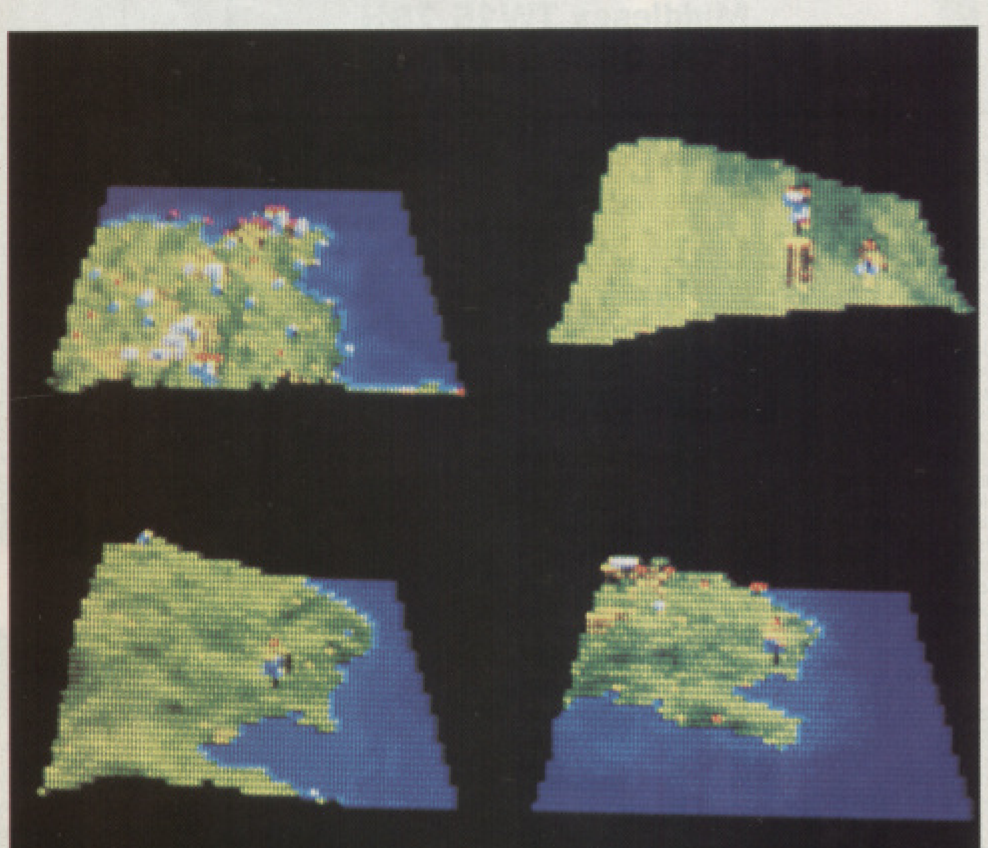


CARTHAGE is almost entirely mouse controlled and icon-driven. This main map display is where Diogenes makes all his major decisions, such as moving between settlements, and providing money for defence forces. Flags represent cities still held by Carthage, while standards indicate Roman occupation. Should Diogenes make the mistake of travelling to a Roman-occupied garrison, he is captured until Carthage can afford the ransom.

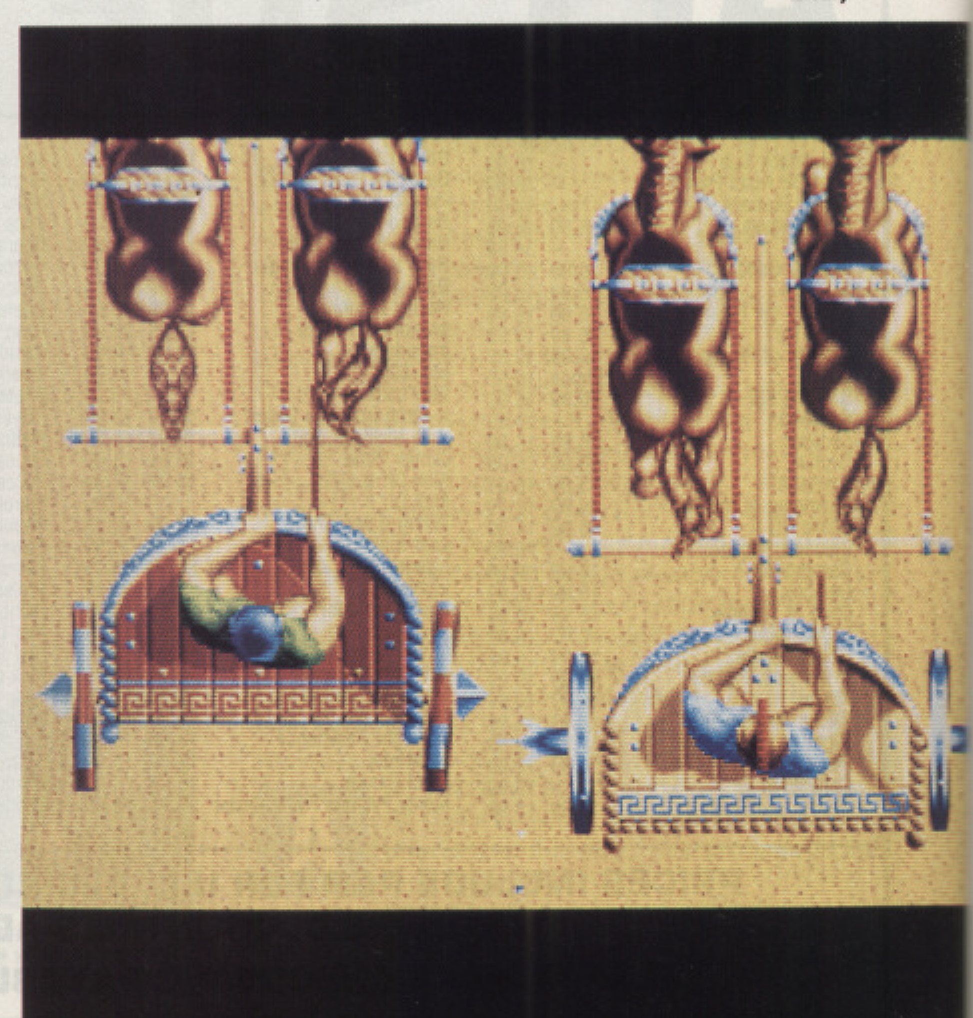
SECTIONS of the map can be magnified up to 32 times. At this level Diogenes can see individual emplacements and battalions, and control them more closely. For example, by clicking on the tower he can glean information about the number of soldiers, cavalry, elephants, archers, catapults and gold in each city. Our hero can only redistribute wealth and generate new armies in the cities he visits.

UNABLE TO AFFORD the taxi fare, Diogenes has to take the scenic charioteer route between cities. They don't make 'em like they used to, which in this case is a good thing: running over logs or getting spiked by enemies quickly cripples your horse-drawn carriage and sends bags of dosh flying. The longer you spend travelling, the further the Romans advance on Carthage.

WHEN YOU ESPY a fellow charioteer on the road, he is usually not too keen to let you pass. Here the action switches to plan view, so that you can settle your differences with a whip and wheel-spikes. Damage is represented by wheel wobble – wobble too much and you are nobbled. Barge a couple of these Roman assassins into a roadside ditch and the rest of the journey is easy.



SHOULD YOU GET the urge to review the last few actions you made, Carthage contains a feature which allows you to view up to 12 stills of the most recent events.

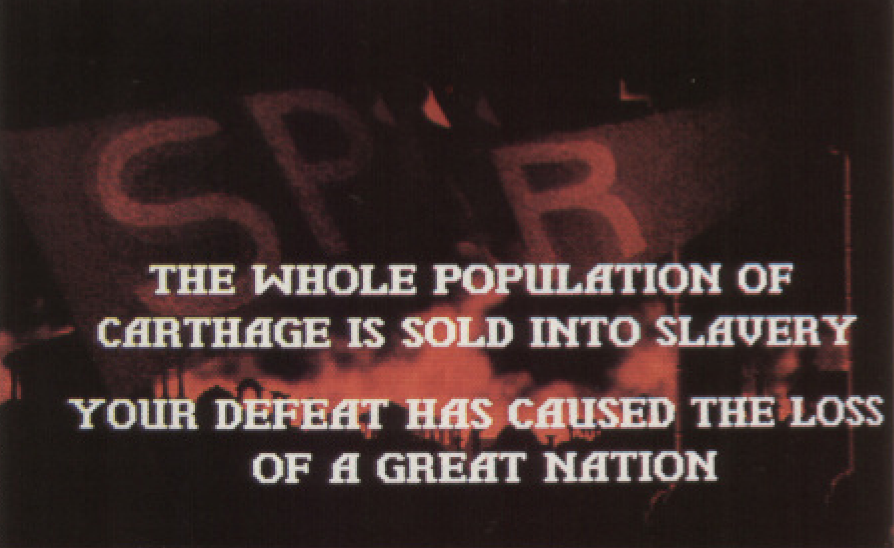




CREATING an army couldn't be simpler: as long as you have the money, you can construct a defence force with troops from any of four groups: cavalry, archers, elephants and regulars, each represented by an appropriate flag.



WHEN OPPOSING ARMIES meet, they don't shake hands and talk over their differences. Each side's objective is to kill the opponents' general: leaderless armies always run away. If you have the correct balance of forces, this should not be too difficult. Simply sort out the formation well before the Romans spot you, use elephants for defence, instruct your archers to mow down approaching cavalry and send your own cavalry in to stick one up the general. In practice, it is much tougher, since troops can grow tired, the enemy could have the advantage of height, and one tactical error could lead to an enforced retreat.



FAIL AND the nation fails with you. The Romans torch Carthage, sell its entire population into slavery and plonk their flag everywhere. For trivia fans, SPQR stands for 'Senatus populusque Romanus': the Roman Senate and people.

A THE ACCENT in **Carthage** falls heavily on strategy – much more so than in similar historical simulations (such as **Joan Of Arc**). The aim is simple enough: out-manoeuvre Roman opponents long enough to build up sufficient defence forces so that the invasion is repelled. This reduces Carthage's complexity and difficulty, facts only countered by a feature which allows you to accelerate the action up to 10 times normal speed. However, Carthage is rescued by its arcade-style sequences and its presentation. The latter is superb: beautifully-drawn fractal maps and a neat icon system generate just the right combination of atmosphere and information. For arcade fans, the 3D chariot sections aren't too demanding and can get repetitive, but provide welcome relief from strategy. They play like a pre-Christian **Chase HQ**, as you aim to bump, whip or spike your opponent off the road. In the end though, this fusion of arcade and strategy is not entirely successful because there is too little for fans of either genre to enjoy. However, if all you are looking for is to reshape a part of history, Carthage is worth a look.

ST CARTHAGINIAN history should be unchanged by the time the ST version arrives in the New Year.

PC DIOGENES or not Diogenes, that is the question. The answer is simple: not Diogenes.

There's No Place Lik

LIFE, THE UNIVERSE AND EVERYTHING

FEW Romans believed in an after-life. Since there was no big party to look forward to in heaven the best they could do was crack open a few beers on earth. Those who mused on the quality of life generally supported one of two philosophical camps.

THE EPICURIANS

In one corner were the Epicurians. Because the world is composed of haphazardly arranged atoms, there is no divine plan, Epicurus reasoned. Consequently every man is in charge of his own destiny and has to rely on his own sensations for morality – what's pleasureable is good, what's uncomfortable is evil. Inevitably some interpreted Epicurianism as a license to orgy, but the more philosophical saw it as making the best of an imperfect world.

THE STOICS

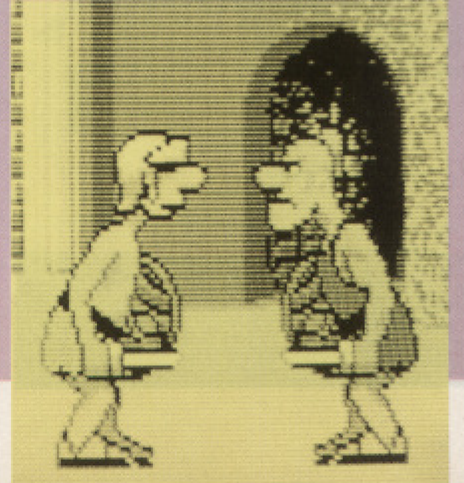
The Stoics were an altogether more disciplined bunch. Chaos isn't the essence of the universe, they declared, but reason. Man is uniquely equipped to rise above the apparent irregularity of life and observe the ethics of order. That Stoicism was a lot more popular than Epicurianism tells you a lot about the kind of people the Romans were: practical, logical and highly organised.

BREAD AND CIRCUSES

HOWEVER GRAND the imperial legacy of Rome, what most of us remember the Romans for is their common interest in history's most bloody spectator sports. Violent chariot races and gladiatorial shows are a feature of almost every Roman feature film and game from **Androcles The Lion** to **I, Ludicrous**.

One way of winning popularity in Electronic Arts' **Centurion: Defender Of Rome** is to stage a chariot race. It was a trick ancient politicians often used to pacify the people in a crisis, despite the inherent risks. The competition between rival supporters was often so intense that the race degenerated into brawls and vandalism, which was often exactly the desired effect. Charioteers raced standing up with the reins tied around their waist – and they carried a knife to cut them in an emergency. As protection against getting run over they covered themselves in boar's dung and ate some for the same reason. Slaves threw buckets of water over the chariot wheels as friction increased the danger of fire.

By far the most popular range of entertainment could be found at the amphitheatre: the more gory the better. For a really big show people made a special trip to the capital and pitched their tents along the road. Gladiators were actually trained in schools of the type attended by



Actual Screenshots' Ludicrus – the conditions were so bad that suicide was common. One pupil threw himself over the side of a cart and broke his neck in the spokes of the wheel.

They fought with a variety of equipment. The retiarii had a dagger, a trident and a net and usually fought the myrmillons who carried a sword, a shield and a helmet. Others fought from chariots in pairs – one man drove, the other fought. One crowd-puller featured blindfolded warriors on horseback. They charged madly at one another until one got speared. Anyone reluctant to fight was coaxed into action by slaves with red hot irons.



ROME

They came, they saw and they conquered. The Romans were top brass in Europe for a millennium but what made them so successful? Kati Hamza pulls on her toga and investigates.

ROME WASN'T BUILT in a day. It actually took 249,200 days (700 years) to reach its prime and a further 142,400 days (300 years) to decline.

In the interim there was conquest, passion, murder, madness, intrigue and debauchery... but then the Romans never did anything by halves. Julius Caesar even invaded Britain twice (cheeky chap). It all began when the Etruscans founded a city on the banks of the Tiber which finally became independent around 509 BC. Legend has it that Romulus and Remus, twin sons of the god Mars and set adrift in baskets on the Tiber, were rescued and reared by a she-wolf. When they grew up Romulus killed Remus, founded Rome and populated the place with male fugitives. But you can't found a dynasty with men alone, so Romulus ordered the rape and abduction of women from the neighbouring tribe of Sabines.

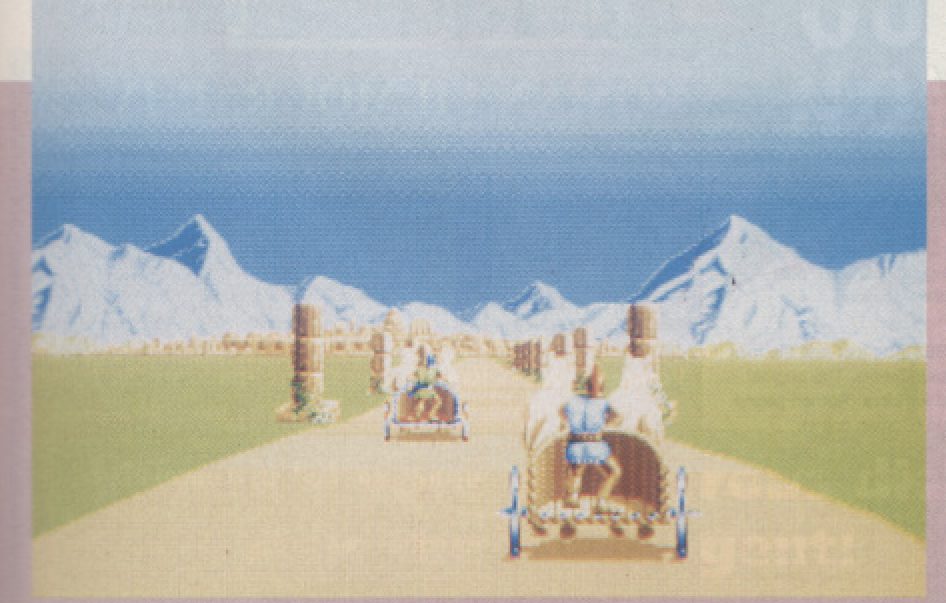
Given these promising beginnings it's not surprising that it took Rome about 300 years to conquer the rest of Italy. A further 300 years and they had most of Europe in their grasp. In its heyday under the Emperor Trajan the Roman Empire stretched across three continents, an area of 6,500,000 square kilometres, and administered 60 million people.

Rome was a republic, until around 133 BC when the rivalry between peasants and landowners, which had been simmering uneasily for 400 years, reached boiling point. Tiberius Gracchus, the champion of the poor, was murdered and the Republic was plunged into 100 years of civil war.

It could have gone on for another century if Julius Caesar hadn't stepped in. He seized power, made himself dictator for life and initiated a decade of peace. Then he got too big for his boots. It looked as if he was about to crown himself emperor, until a group of republicans, led by the much maligned Brutus, stabbed him in the back instead.

Ironically, the assassination marked the beginning of the Empire. Most of its 80 emperors reached the throne by intrigue, bribery and murder, and few baulked at the poisoning, decimation and disembowelling required to keep themselves there.

In 395 AD, after 900 years of prosperity, the bubble burst and the Empire was divided into West and East. The West was weak and fell to the barbarians: the Visigoths, the Vandals, Attila's Huns, the Angles, the Saxons, the Jutes, the Franks, the Burgundians and the Ostrogoths. The East had better luck. It flourished under Constantine and became the seat of Byzantium.



HAVE ARMY, WILL CONQUER



THE ARMY (like the one in Centurion: Defender Of Rome) was the lynch-pin of the Roman Empire. Without it no occupied territory would have stayed occupied for long. It worked like clockwork. Men were organised into cavalry and infantry with auxiliary units of barbarians. Battle tactics were highly flexible: formations were organised so that soldiers could move into wedges, flank the enemy or form a traditional phalanx at a moment's notice. Most legions were familiar with the use of battering rams, catapults and assault towers to break sieges. The tortoise formation (soldiers advanced in a tight block with their shields covering them on all sides) was also a highly effective siege-breaking tactic. Confusion was rare, since soldiers were drilled regularly and strictly disciplined. The ultimate penalty, decimation, was reserved for when a whole legion had disgraced itself by cowardice or rebellion – one in ten of the legionnaires was executed.

TRIVIA

THE EMPEROR Trajan sent so many colonists into Dacia, the province was eventually named after them: Romania.

AT ITS HEIGHT the Roman Empire spanned 6,500,000 square kilometres. That's the equivalent of 26 times the size of Britain or 738,636,000 football pitches laid end to end.

DIVORCE, Roman-style was easy. A man could divorce a woman if she was childless, if she became ugly or merely if she argued too much. If she committed adultery he could condemn her to death.

AS THE EMPIRE grew, upper class Romans realised they could have a lot more fun if they didn't have children. The Emperor Augustus panicked. For a brief period men and women still unmarried at 25 and 20 respectively were fined.

LOINCLOTHS, togas and tunics were standard wear for a thousand years. The Romans had nothing but contempt for trousers which they thought fit only for barbarians.

Defeated gladiators relied on the emperor's thumb: down for death, up for life (a gesture we still copy today).

Centurion: Defender Of Rome's pixellated elephants are wholly accurate historically. Exotic animals were major crowd-pleasers. Elephants, panthers, bears, hippopotami, ostriches, lions and even crocodiles were pitted against men or each other (the more biologically unusual the combination the better). Sometimes they were pampered with an unarmed Jew, Christian or criminal. More often they had to work for their supper: one show starred a quartet of elephants banging cymbals while a fifth one danced. The grand finale was a public execution. The crowd cheered uproariously as criminals were savaged to death by lions. Traps sprung open unexpectedly and hurled the victim into a pit of hungry crocodiles. A few unfortunates were tarred and resined before being set alight. Some were dressed for the occasion: a special tunic was built to burst into spectacular flames.

For a really big event, emperors ordered whole amphitheatres flooded for a massive restaging of one of the major naval battles of ancient history. It's recorded that in 2BC as many as 30 boats slugged it out on an artificial lake 550m long and 370m wide.

ROMANS TO REMEMBER



GAIUS JULIUS CAESAR (c100-44BC) Julius Caesar – general, writer, dictator and womaniser – has become famous for a few selected acts. The first was his birth, reputedly the first ever Caesarian section. The last was his death, assassinated by republicans to the immortal last words: "Et tu Brute? In between came a notorious affair with Cleopatra and the invasion of Britain. The latter moved him so much he came up with the famous "veni, vidi, vici" (I came, I saw, I conquered). He bequeathed his name to the modern calendar (Julian), to July and to every other Roman emperor – Caesar became the official imperial title and lingered on in Kaiser and Tsar. The distinctive brushed forward hairstyle crowned by a laurel wreath was not a sign of megalomania – the great Caesar was embarrassed by baldness.

NERO CLAUDIUS CAESAR (Emperor AD 54-68) The Emperor Nero had one major flaw: he was mad. Paranoia drove him to murder, persecution and matricide. Rumour has it that he started the great fire of Rome in 64AD, fiddled while half the city burnt and then tried to pin the blame on the Christians. He was so unpopular his own well-paid army revolted – this hurt his feelings and he committed suicide.

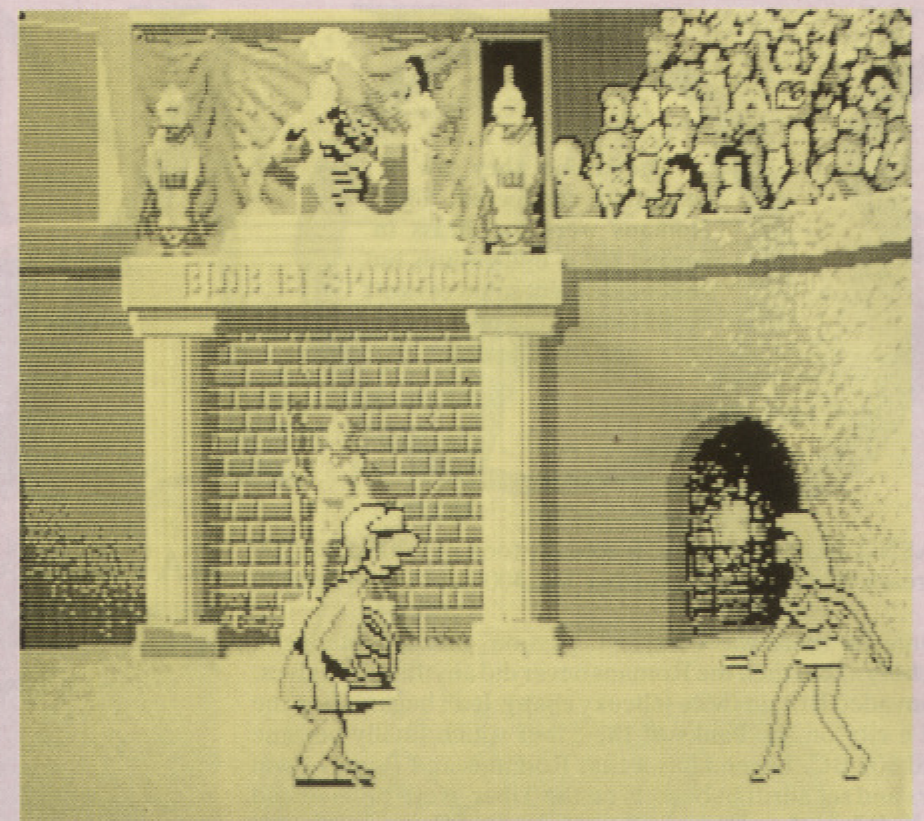
CALIGULA (Emperor AD 37-41) Tyranny, murder and prostitution were all in a day's work for Caligula. He was such a ruthless and unbalanced emperor that his own guard officers eventually killed him out of fear. There's no conclusive proof that he was actually mad but the fact that he once gave high office to a horse is considered sound evidence.

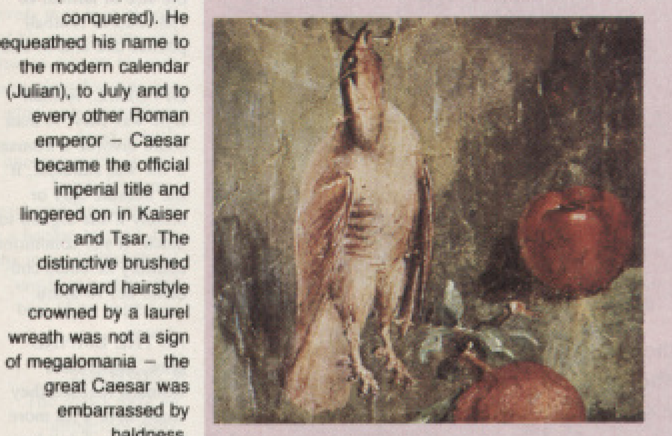
BINARY ROME

WHAT LOOKS great in panoramic Cinemascope on Charlton Heston doesn't always translate too well onto a monitor. So far the quantity of computer fare that has dared to dress a hero in a pair of sandals and a sheet is few and far between.

Actual Screenshots' **I, Ludicrus** is a mediocre and vaguely amusing look at the gladitorial scene. Foolish, drunk and weedy, the eponymous hero enrolls himself in a school for gladiators by mistake. Now he either fights and wins or gets thrown to the lions. And if by divine intervention he survives the lions' den it's back into the arena again.

Goscinny and Uderzo's original **Asterix** comic books have been translated into at least 20 different languages including the original Latin. Coktel's computer translation is loosely based on **Asterix And The Big Fight**. Getafix the druid has been driven crazy by a blow to the head and it's up to Asterix to concoct a cure. The search for the ingredients is the basis for a routine arcade adventure and some routine Roman bashing, but it's worth it for the colourful comic strip visuals if nothing else.





THE ROMANS ENJOYED a good dinner and went to extraordinary lengths to outdo each other's feasts and parties. Such delicacies as stuffed dormice, sow's udders, chitterlings (pig's intestines) and giblets were devoured by large groups of people, most of whom ate lying down. If you couldn't stuff everything in all at once, it was not uncommon to vomit mid-meal to make room for more.

FOR ROMAN MEN baldness was a major embarrassment. Marrow fat and rat's droppings were regularly rubbed into the scalp by desperate sufferers. Meanwhile the Roman lady enjoyed the use of all sorts of elaborate cosmetic preparations: toothpaste made of the ashes of dog's teeth mixed with honey and lanolin from sheep's wool as a moisturiser. Hair styles changed so often one sculptor made a statue with detachable hair. Even in bronze she'd never go out of fashion.



RECOMMENDED ROMAN FILMS

Androcles And The Lion (1952)
The Arena (1973)
Asterix In Britain (1986)
Augustine Of Hippo (1972)
Barabbas (1961)
Ben Hur (1959)
Caesar And Cleopatra (1945)
Caligula (1979)
Carry On Cleo (1964)
Cleopatra (1934)
Cleopatra (1963)
Demetrius and the Gladiator (1954)
The Fall Of The Roman Empire (1964)
Fellini-Satyricon (1969)
A Funny Thing Happened On The Way To The Forum (1966)
History Lessons: Julius Caesar (1972)
Jupiter's Darling (1954)
Life Of Brian (1979)
Quo Vadis? (1951)
The Robe (1951)
Roman Scandals (1933)
Sebastiane (1976)
The Sign Of The Cross (1932)
The Sign Of The Pagan (1954)
Spartacus (1960)
Three Ages (1923)
The Twelve Tasks Of Asterix (1975)
Up Pompeii (1969)

ROMAN BIBLIOG RAPHY

ASTERIX THE GAUL Goscinny & Underzo
I CLAUDIUS Robert Graves
CLAUDIUS THE GOD Robert Graves
JULIUS CAESAR William Shakespeare
ANTHONY AND CLEOPATRA William Shakespeare
AUGUSTUS Alan Massie
THE DECLINE AND FALL OF THE ROMAN EMPIRE Edward Gibbon
FOR THOSE ABOUT TO DIE Daniel P Man nix
THE LAST DAYS OF POMPEII Bulwer-Lytto
THE BEACON AT ALEXANDRIA Gillian Bradshaw

WHAT HAVE THE ROMANS DONE FOR US?

THE EMPIRE may have crumbled but its cultural influence over the last 1500 years of European history has been massive. When the Romans finally withdrew from Britain in 450 AD they left behind a few keepsakes...



ROADS Strong, straight roads were the hallmarks of any Roman occupation and gave the invaders a massive strategic advantage.

ARCHITECTURE Long after the Empire had fallen European architects copied the arches, pillars and domes of the grandeur that was Rome. Great British landmarks like St Paul's, Marble Arch, The British Museum and the Tate Gallery all bear the imperial stamp.

ENGINEERING The Romans were experts in the construction of bridges, viaducts, aqueducts and dams. The technology had in the main been invented by the Egyptians and the Greeks but the Romans were responsible for spreading it throughout the Empire. Cities under Roman occupation were sanitised, connected to fresh water and usually equipped with a set of public baths. The wealthier Romans even brought their own form of underfloor central heating: the hypocaust.

LITERATURE Many European writers and poets modelled their style on the great Latin writers. Others, like Shakespeare, exploited the myths and the history of Rome.

THE ZODIAC The signs of the Zodiac come from ancient Mesopotamia. If the Romans hadn't popularised them, Russell Grant may never have been as fat as he is today.

LANGUAGE Latin gave birth to French, Italian, Spanish and Portuguese. It also left its mark on English. Most people use Latin phrases like QED (quod erat demonstrandum), ad infinitum, post mortem, veto, etcetera without thinking.

WEIGHTS AND MEASURES The foot and the mile are originally Roman measurements. The original £.s.d currency signs stand for Libra (Roman pound weight), solidi and denarius (Roman coins).

LAW The word justice comes from *jus*, the Roman word for law, and many modern systems of justice and democracy are based on the Roman ideas of impartiality and the right of the accused to face his accusers. US senators borrow their name from the original senators of Rome.



ROMAN FILMOGRAPHY

MOST FILMS set in ancient Rome use the imperial setting as an excuse to use huge, epic sets (**Ben Hur**), wallow in the bloodiness of gladiatorial history (**Spartacus**) and emphasise extremes of Roman decadence (**Satyricon, Caligula**). If the Romans aren't the villains of the piece they are usually over-sexed, overly stupid and over-weight (**Carry On Cleo, Up Pompeii**). Most Roman flicks were made in the heady days of Hollywood when huge casts, massive sets and elaborate costumes were exactly what the public wanted and box office figures showed it. Cinematographic decadence is something which the TV screen can't compete with. One of the few successful TV series with a Roman flavour was BBC's **I, Claudius**.

PROJECT
Last Ninja III

PUBLISHER
System 3

AUTHOR
Stan Schembri (Puzzle Design)
Adrian Cale (Puzzle Design)
Mark Cale (Puzzle Design)

Tony Hagar (Graphics)
Dokk (Graphics)
Guy Jeffries (Graphics)

Reyn Ouwehand (Music)

Mark Dawson (Programming)
Dave Collins (Programming)

INITIATED
September 1990

RELEASE

AMIGA
March 1991

ATARI ST
March 1991

IBM PC AND COMPATIBLES
March 1991

Can the martial arts expert of the 80s become the mightiest Ninja of the 90s? Phil South packs his shurikens and heads off to System 3's oriental hide-out to find out...



THE LAST NINJA and Ninja 2 have been firm favourites on the 8-bit machines for some time, although Activision's 16-bit version of Ninja 2 left something to be desired. Nevertheless System 3 is determined that its successful creation will become just as big a hit on the more advanced machines.

Ninja Remix was the company's first attempt at redressing the balance. It was essentially Last Ninja with a few fancy extras bolted on. **Last Ninja III** however, is an original game which incorporates new puzzles and a new design that could make it not so much the Last Ninja as the Ultimate Ninja.

According to System 3 co-director Adrian Cale, the rationale behind producing another Ninja game is simple: "The Ninja games have almost become a genre in their own right. People buy them because they specifically want that type of game. Now we're going to unleash this one, which is totally different to all the other Ninja games. Two or three years ago Last Ninja was state of the art on 8-bit machines, we're now trying to make it state of the art on 16-bit."

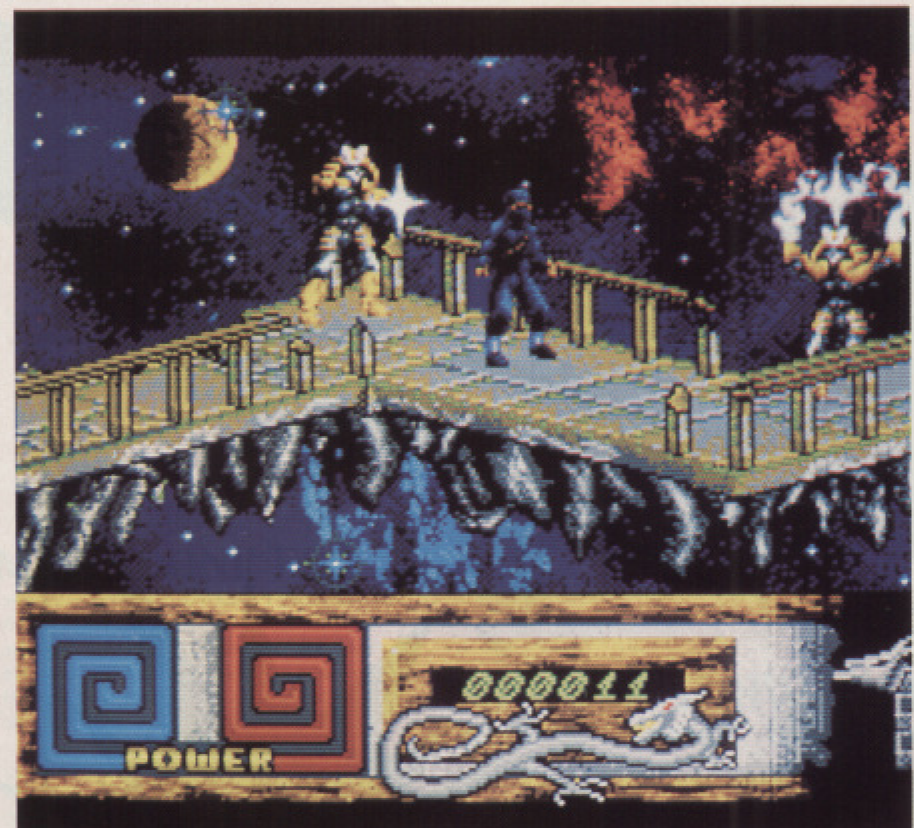
Last Ninja III is set in Tibet at a time when all the Ninjas get their power from the forgotten temples. A Tibetan temple is divided into five different chambers, each representing one of the elements – Wind, Fire, Earth, Water, and Void. The last one has given the designers plenty of scope for a level with very ethereal graphics, like star systems behind the pathways.

While the feel of the latest game is similar to its predecessors (it's still very much an arcade adventure), the puzzles are a lot more difficult, the pace is faster, and there's a lot more to do.

Rather than just picking things up and placing them elsewhere the player has to figure out how to construct useful implements. For instance, you might pick up a couple of bits of metal, some nails and a glove and use them to make a climbing claw. At another point you have to forge a key in a furnace – that kind of thing.

The puzzles in Ninja III are a lot harder, and so is the mapping. You don't just come to a road with a T-junction or a fork, it's more likely to be a complicated junction with up to six exits. Obviously this provides a lot more depth and it's going to take the player a lot longer to complete.

The action element has also been hauled up for improvement. Unlike the previous ventures, Ninja III occasionally has more than one enemy on screen at once. You



THE VOID CHAMBER is an excuse for some very pretty backgrounds. Although it is not traditionally thought of as being one of the elements, it is not merely included by virtue of artistic licence – System 3 did its homework and it turns out that Void was originally one of the classical elements.

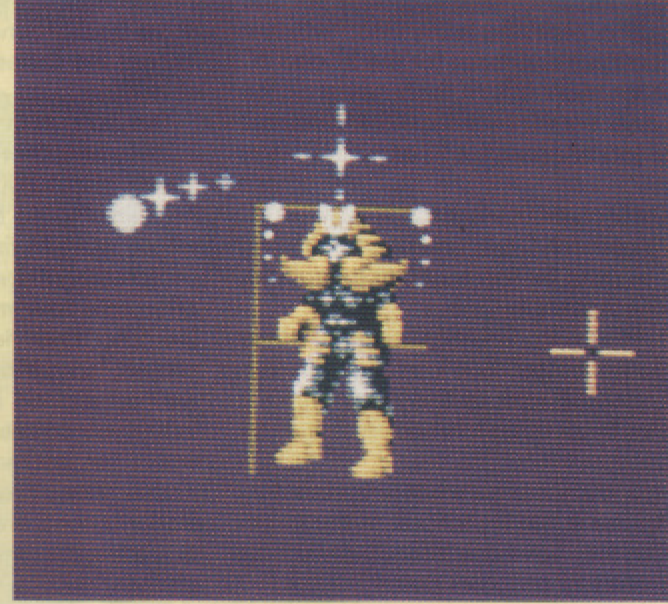
THIS IS ONE of the biggest sprites in Ninja III, and as you can see from this sequence, one of the hardest to kill. Although some of the frames are unfinished the quality of the graphics is already evident. He leaps forward and pounds down with both fists, obliterating everything in his path.







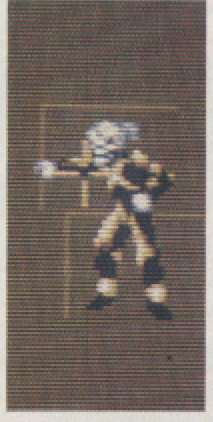
Three Times A Ninja

MAGIC MOMENTS are to be had with this ghostly samurai. He conjures up a silver bomb which he promptly hurls at you. If it hits, it damn well hurts.



YOU'VE BEEN FRAMED! These are just some of the contortions that the more unfriendly inhabitants of Tibet get into in the course of their daily activities. For most of them, it has to be said, daily activities means finding unsuspecting Ninja's to chop up...




BEWARE STRANGERS bearing gifts! This emaciated fellow has them, but the only thing you are likely to get from him is a smack in the mouth from his nanchukkas. He twirls them around his head, before throwing them at you. If you are a little slow on your feet then you could well end up looking a lot like him.

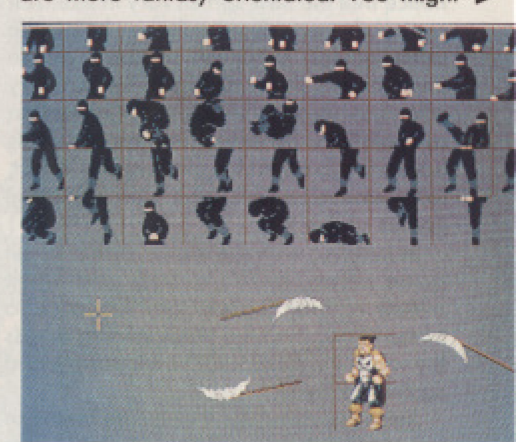
might have two converging on you, thus creating more of a **Golden Axe** feel, with more and more enemies coming on all the time.

Stan Schembri explains that "the enemies are a lot more intelligent. They attempt to react to the way you move. In Ninja 2 if you were fighting that was it. In this one if you make a slight move, an enemy will try and come round to fight you from the back."

To enhance the arcade flavour, there's a big Boss to beat – you can only complete a level by defeating a Shogun, and that can only be done if you have built up enough Bushido power during the level (indicated by the little dragon indicator at the bottom of the screen). Bushido power is gained by beating enemies with their own weapon. This makes combat a little trickier – often it is simpler to just hit them with a shuriken, but you won't inflate your Bushido that way. So it's a hard slog to the top.

To accommodate the change of emphasis System 3 decided to alter the joystick movement. Rather than using the old system of rotating and moving forward, which is useless in Ninja III's battle sequences where you need to be quick to attack all the enemies on the screen simultaneously, the Ninja now faces and moves in the direction the player pushes the stick.

In keeping with the improved gameplay the whole look has been changed. Both background graphics and sprites have been totally restyled. "We've put a variety of enemies in," explains Adrian, "not just a load of guys in karate gear. These enemies are more fantasy orientated. You might ▶

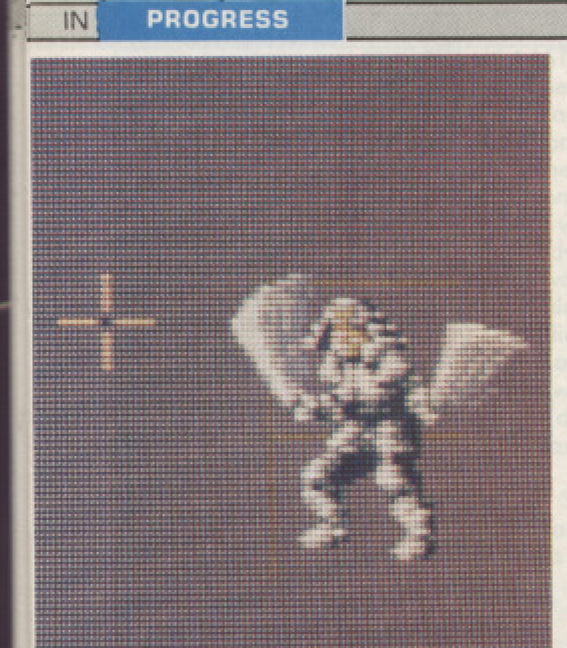


THE NINJA SPRITES are made up of two images, unless the Ninja has been injured or is jumping in a tight somersault, in which case only one sprite is used. In total there are 50 sprites used to create the central character.





WHAT A HUGE LANCE! With his tremendously large weapon, this chap is one of the hardest enemies to beat. Not only does he lunge at you, but also he swishes his thing around his head before poking it at you. This is one of the most complex sprites in Ninja III with 14 frames of animation for each direction!


ONE OF THE NASTIER enemies is this ambidextrous guy. As he advances towards you he twirls his swords around his head. By defining the swinging swords as a blur the effect is a lot more like a movie.

have a skull creature – like Skeletor – coming at you, and the next second you'll be facing a more traditional enemy brandishing two swords. We've tried to create character animation that hasn't been seen in any other games. For instance, another guy's conjouring up magic balls and throwing them at you."

Followers of the Ninja series will also notice that the new sprites vary in size. The central character is twice the size he is in the other games, but even so some of the enemies are twice as big as he is. Every effort has been made to keep the animation as realistic as possible. The graphic artists have tried to avoid the 'skating feet' effect, for instance, which pervades so many games of this type.

In keeping with the trends in the 16-bit game arena, there's a three-and-a-half minute cartoon introductory sequence to Ninja III, showing the Ninja striding across the windswept plains to the first temple and scaling the walls.

Just as much tender loving care has been lavished on the soundtrack. Ninja III has a huge, fast-moving score dotted with sampled effects, which is more in keeping with, say, **IK+** than the other Ninja games.

So, is this the ultimate martial arts bash? Only time, and fans of all things oriental will tell.

COMBAT CODING

THE 16-bit versions of Last Ninja III are being programmed by Mark Dawson and Dave Collins of Eldritch The Cat from Stan Schembri's original C64 version.

"Basically we've got the original game shell up and running on the Amiga," explain the feline duo, "which is going to give us the best possible basis for the ST and PC conversions". From there Mark will do the business on the Atari ST while Dave does the PC version. Mark considers that he has the easier job because the ST essentially uses the same code.

Although the team at System 3 is more fond of using a PC running PDS for development, Dave and Mark are using the SNASM system, as used by top teams like Realtime, Vektor Grafix and The Assembly Line.

"We've got 386 PCs with SNASM boards," they explain, "it makes life far easier. You can look through memory on your PC and all sorts of things easily. It's a fantastic system. We've been using it for about five or six months now."

One of the problems encountered while programming a game with large sprites is the limitations of the target machine's memory. Did they have any difficulties working with such large quantities of graphics data?

"A bit. But these are the things you've got to overcome. You deal with problems as they arise. Overcoming problems like that makes the difference between a brilliant bit of software and a mediocre product. The sprites are pretty big, but they still don't really take much processor time. That's mainly taken up in processing all the 3D information. Being in 3D you've got to mask whole chunks of the background. So the hardest aspect of the coding is finding the fastest way to get all the 3D data chucked about."

The 3D system works by setting up a series of layers for each screen. There's about one layer per scan line, so there will be about 200 different layers per screen. This allows the Ninja to go behind absolutely anything at all, from whole walls to tiny little bushes.

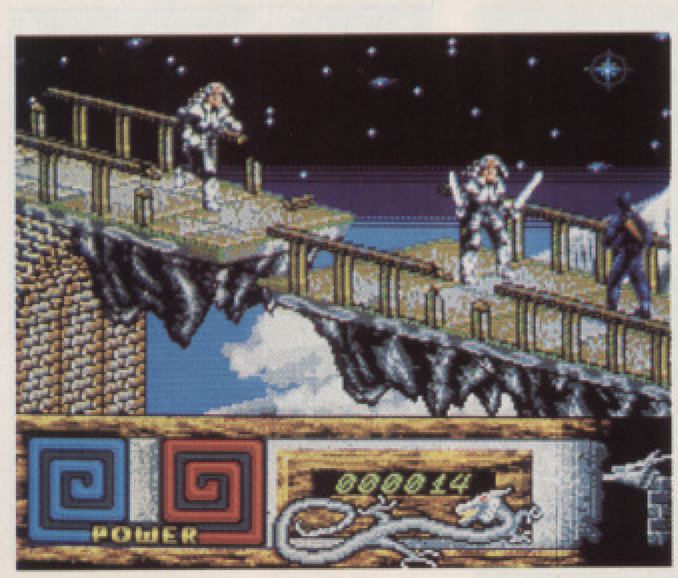
Incredibly the whole project is approaching completion after only four months, which has pleased the team at Eldritch. "Prior to this we've taken about a year per project," says Mark. "With it being a conversion obviously we had a good idea what was happening to start with. When you do everything yourself from scratch you start off with your original game, and what you end up with is nothing like it. **Projectyle** for instance, was initially a lot like **Ballistix**, and we took it to Psygnosis. They said they'd actually got something like it already. So that got totally changed."



NOBODY COULD ACCUSE Last Ninja III of being wet. Nevertheless there are plenty of chances that our hero will meet a watery grave. The Water chamber gets a bit short of solid ground from time to time, and there's only the occasional bullrush or lilypad for support.

TECHNOPORN

Enemy Types: 10 (Not Including Shoguns)
Max Number Of Animation Frames For A Character: 100
Length Of Source Code: Approx 15,000 Lines
Sound Effects And Music (ST): 140K
Frame Rate: 3fps



THERE'S NOTHING quite like snacking on a nice bit of Ninja between meals to bridge that gap. This is just one example of the increased difficulty of Ninja III's combat sequences – not only do you have to defeat two rather than one enemy, but you have to work out how to get across that chasm at the same time!



THIS 'AIRLESS FELLOW is quite appropriately at home in the Wind Chamber. His aim is to send any hopes the Ninja has of moving on sky high. Mind you, high isn't exactly where our Ninja will be for long if he puts a foot over that edge...

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AMIGA

Amazing Tunes II is available from Dozsoft at 32 Benedict Drive, Bedfont, Feltham, Middlesex TW14 8JL.

Subculture can be obtained from Kevin Kendall at The Bungalow, Buildings Farm, Crawcrook, Tyne & Wear NE40 35N. The price is £3.50, or £2.50 if you enclose your own blank disk. Cheques and POs made payable to Kevin Kendall only.

The Dick Tracy demo is obtainable from Paul Bowler, 13 Taylor Mews, Neath Hill, Milton Keynes, Bucks MK14 6HL.

The Nightbreed slideshow comes from Psychotronic PD, 12 Home Rule Road, Locksmeath, Southampton SO3 6LG.

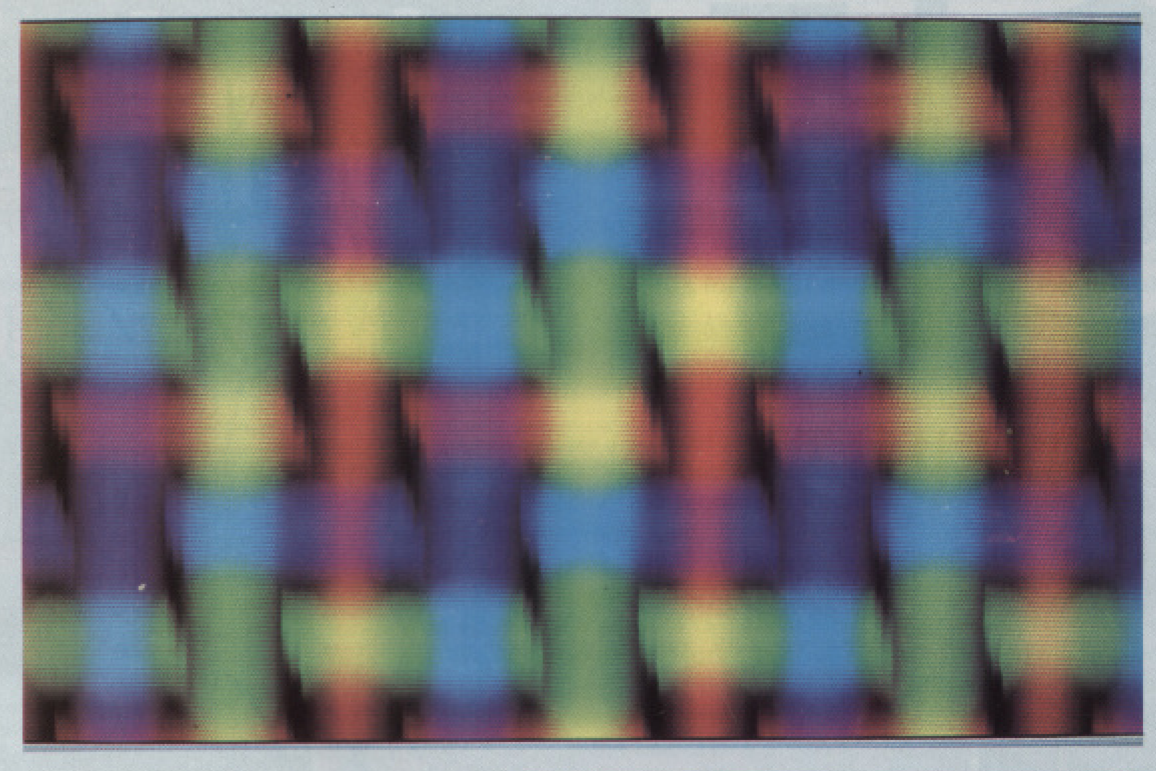
You can get Heroic Dreams from Crazy Joe's PD, Dept One, 145 Effingham Street, Rotherham, South Yorkshire S65 1BL.

For the Demon Software Catalogue Disk, contact Demon at Harble Down, Westland Green, Little Hadham, Herts SG11 2AQ.

ATARI ST

The Superior Demo and Hope are available from 50 Cody Road, Cove, Farnborough, Hants.

The Run is available from MPH at 10 Chandlers Court, Eaton, Norwich NR4 6EY.



MEGADEMOS



AH YES, these old favourites. Remarkably the ST has at last started to produce some smart megademos, with The Dynamic Duo's **Superior Demo** undoubtedly the best in some time. Graphically there's nothing really exceptional on offer, apart from some nice fast-moving filled 3D, but it's the sound that impresses most. Each part of the demo comes complete with a superior piece of music from the ST hall of fame, and even the inter-section loading screen is enough to get you bopping around the bedroom. Super stuff, and that's for sure. Equally impressive is Demon Software's **Amiga Catalogue Disk**, featuring five radically different demos comprising everything from funky music to some eye-bashingly skill wibbly wobbly colour effects. A must.



Like Wow, Man. Psychedelia rules . . . yeah!



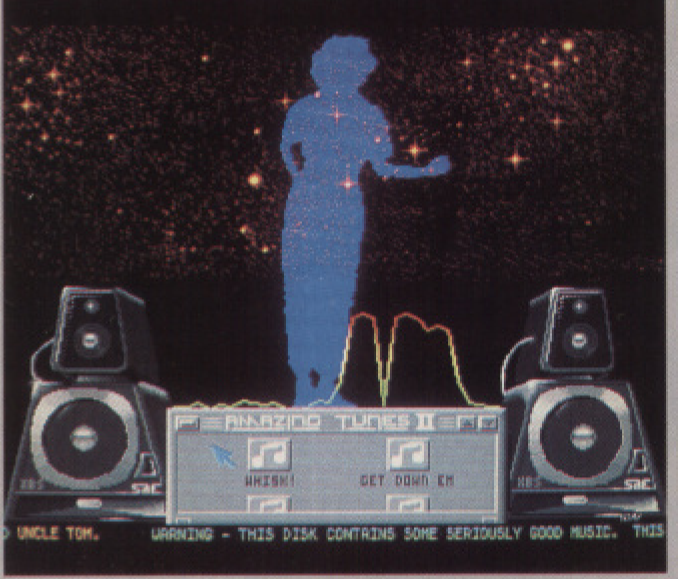


Shades of Xenon and R-Type

GAMES

MORE AND MORE complete games are appearing on the PD circuit, and this month both Amiga and Atari ST owners get a tasty shoot 'em up to play. For the Atari owners, The Dynamic Duo has come up with **Hope**, a vertically-scrolling shoot 'em up in the **Xenon II** mould – it's even got a remixed version of the Bomb The Bass music! The action is pretty rudimentary stuff, but the very pretty graphics do a good job of brightening things up. Amiga owners get a slice of horizontally-scrolling action in the form of **Subculture**. Again, it's nothing spectacular, but when compared to some of the stuff that still gets churned out at 20 quid a throw these days, it's very good value at £3.50.

SOUND



UNDOUBTEDLY the best of this month's bunch is **Amazing Tunes II**, a three-disk bonanza of bonzer music from recently-formed PD library Dozsoft. Of the 20 original tunes by various artists, the best are those that make excessive use of sampled sound. Just about every popular movie and TV Show, from **RoboCop** and **Wargames** to **Blackadder**, has had sound sucked out and remixed in true hip-hop tradition to produce some impressive pieces. An ultra-smooth dancing girl accompanies the aural action, and the whole show is only slightly marred by a sickeningly banal scrolling message. Well worth a listen.

Welcome To Th

IT'S TIME ONCE AGAIN to journey into the public domain – but just what is the public domain, and where does it come from?

The idea is to create a well of creativity which people can add to and draw from as they wish. But of course it helps if you have a bucket – and that's just what this section is, helping you sort the wheat from the chaff, the cream from the milk and water. Art, music, animation, playable games and more... It's all available providing you know where to look, and at prices any pocket can afford. Depending on the PD library you use, the wares provided are

Creatures and heroes abound

The Pleasure Dome

usually free – all you pay for is the disk it comes on (or alternatively you provide your own disk onto which the software is copied), and the necessary postage and packing. Shareware on the other hand is a little different. You are not obliged to pay anything, but the software's original author may ask you to send him a few quid. The beauty of the whole thing is that, because there are no copyright restrictions, you are free to swap software with your pals to your heart's content. If you have something to show us – you may be an aspiring artist or composer, or recently set up your own PD library – why not pop the goods into some sturdy packaging and send them to us at The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. But beware! We can't return anything unless it's accompanied by a suitable stamped addressed envelope. And now, on with the show...

GRAPHICS

SLIDESHOWS are the order of the day this month, with two film-inspired pieces leading the pack. Hacktrick's **Nightbreed** slideshow is a selection of digitised frames from Clive Barker's fantasy flick, accompanied by some original music. It's not the most exhilarating of slideshows, but it is one of the more impressive examples of colour digitising in recent months. Completely different, but all the more interesting for it, is Paul Bowler's collection of six **DPainted Dick Tracy** screens. The pictures are okay, but what goes on in the hackground isn't bad at all. It's a mish-mash of relevant sound samples, including scenes from the movie, excerpts from interviews with the Tracy stars and snippets of Danny Elfman's moody music. Finally, Daz of Pendle Europa has come up trumps with a four-disk bonanza of digitised fantasy delights called **Heroic Dreams**. Hardly original, but again rather pretty. On the ST front, the most impressive offering is a surprisingly faithful conversion of Tobias Richter's classic Amiga animation **Police Chase**. Renamed **The Run**, it's as good as, if not better than, Richter's original.



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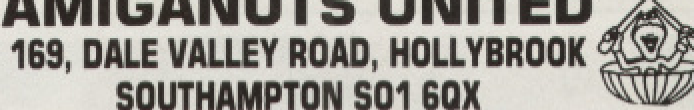
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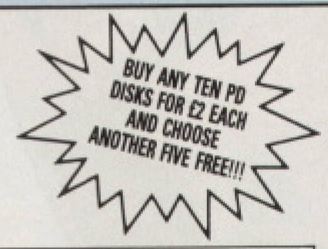
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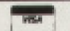
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The New Chips On The Block

16-BIT HOME COMPUTERS have held a fairly unassailable position in the gameplaying world. With their technical resources far surpassing those of their 8-bit counterparts, they looked immune to attack. Well, ever so recently there's been a new breed of gameplaying machinery on the block as console manufacturers have opened their eyes to the advantages of 16-bit technology. Sega's MegaDrive is officially available over here right now, and it's none too difficult to get hold of the new Nintendo Super Famicom or SNK's Neo Geo system. Are they all set to kill off the Amiga, Atari ST and PC's prime position in the home gaming world? Open your eyes, pin back your ears and put on a clean shirt as The One's Brian Nesbitt takes you for a quick spin around the wacky world of 16-bit consoles.

Due to improved graphic and memory capacity the new breed of games console has a distinct advantage over its 8-bit predecessors when it comes to conversions from the vast catalogue of Amiga, Atari ST and PC software. Any such undertaking results in perfect copies, and as such a large number of 16-bit developers are currently looking to convert those old favourites to the new machines. Electronic Arts enjoys a healthy relationship with Sega and has a licence with the Japanese company to manufacture its own cartridges. Sharing the same 68000 processor and having similar graphics capability as the Amiga, the Sega is a sound choice. Well written code can be ported from home computer to console with little effort and usually it's possible to improve gamespeed when taking advantage of the Sega's sprite hardware. EA has already converted **Populous**, **Budokhan**, **Battle Squadron**, **Sword Of Sodan** and **Zany Golf** onto Sega cartridge and has plans to plunder more of its back catalogue. This year looks pretty good for Sega, EA alone is planning around 20 releases including conversions of some Cinemaware product.

As for the Super Famicom, EA is developing products but prefers not to give away any details as yet. The only certainty is that Super Famicom owners can enjoy the same god-like omnipotence as other Populous players with a slightly improved version of Bullfrog's big hit available now in Japan courtesy of Imagineer (which is also converting Anco's **Kick Off** to Nintendo's super 16-bit machine).

Image Works also has a publishing arrangement with Sega and conversions of the Bitmap's **Speedball II**, **Cadaver** and **Xenon II: Megablast** are currently underway for release later this year. Nintendo bundles Tony Crowther's popular puzzler **Bombuzal** with certain Super Famicom packs, though this conversion was handled by a Japanese firm via a licensing agreement with Image Works.

Other UK software publishers involved with 16-bit consoles include The Sales Curve (though the company's remaining tight-lipped about its work) and Domark (well, Broderbund). Look out for 16-bit console conversions of **Prince Of Persia**.

A SPECIAL GLOSSARY OF CLEVER TERMS FOR YOU TO KNOW

CPU: Central Processing Unit. The heart and soul of all computer products. Its speed, measured in Mhz, rates how fast it can process instructions. This is where the program get's turned into the effects you see on screen. The Amiga and Atari ST's 68000's are this CPUs.

GREY IMPORTER: Someone who imports goods without the goodmaker's permission or blessing.

PAL: A system of television broadcast peculiar to Australia, Germany and the UK. Consoles imported for UK use often need some modification to work with PAL.

PARALLAX: The effect caused by two independent planes scrolling about the screen at different speeds to give a feeling of depth. **Shadow Of The Beast II** uses this effect.

SCART: An international standard originated by the French for connecting video equipment. Have a look round the back of your telly and if it's fairly new you are bound to be greeted by the sight of a SCART socket.

SPRITE: An object that moves about the screen independent of the background. Chubby Gristle in Grandslam's **Chubby Gristle** is a sprite.



NINTENDO'S SUPER FAMICOM with (inset) Super MarioWorld, the fabulous fourth installment in the ever-popular saga. Sadly, the machine won't be officially available over here for some time.



SEGA'S MEGADRIVE is out and about with healthy support from Virgin. This is the most established of the three machines over here, with releases ranging from plain dull to great fun – like Golden Axe (inset).





SNK'S NEO GEO quite literally brings the arcade machine into your home, for this little baby IS an arcade machine. Sadly, most of the stuff it runs isn't much fun – such as Nam 1975 (inset).

EXPANDABILITY!

When it comes to expanding the capabilities of your base system, home computers have had a fair lead on their console counterparts. Basically, what you originally buy is what you are stuck with until the next console comes along to empty your wallet. A few cartridge manufacturers for the 8-bit Nintendo managed to boost the machine's abilities by building extra game-related circuitry into the cartridge. This tactic could be repeated for the new 16-bit machines, in fact a

forthcoming Super Famicom golf simulation is said to include a 'pologonizer' chip to create realistic 3D images. But this technique is expensive for the publisher in terms of research and development as well as cartridge production. This cost would more than certainly be passed onto the consumer.

That said, with the advent of the new 16-bit gaming circuitry many manufacturers are opening their eyes to the market for console peripherals. There are interesting items currently in the pipeline.

MASS STORAGE

Cartridges are an expensive prospect and result in high priced software for you, the end user. External mass storage in the form of a disk drive or CD-ROM unit is no bad idea since magnetic and optical media is cheap to produce in large amounts.

Pursuing a similar line to NEC and Amiga (with the CDTV), Sega is due to realise a CD-ROM mass storage device for its MegaDrive console. A major disadvantage of CD-ROM is its low data transfer rate, a measly 150K per second, resulting in long awkward pauses during accesses to disk. In a bid to battle this problem and to increase CD-ROM's already massive data capacity, Sega has included a 68000 CPU and a whole load of RAM into its CD-ROM unit. While the MegaDrive is busily spending its CPU time entertaining you, it can issue a request to the CD-ROM unit to retrieve and decompact the data that will soon be needed. When it comes to point for the data to be used, it will be ready in the CD-ROM drive's internal memory to be squirted into the MegaDrive at the high speeds possible through its 68000 to 68000 link.

Nintendo has had its fingers burnt in the past by adding external storage peripherals to its home consoles. In 1985 a disk version of the 8-bit Nintendo was released in the Japanese market only to be ignored in force by the console buying public. There have been some rumours flying around about Nintendo having a Super Famicom CD-ROM unit in development but as yet the company's remaining tight-lipped about any of its plans. Having done an excellent job with Famicom's hardware design it seems likely that if a CD-ROM drive is produced it will be up to the same excellent standard, probably taking the same stance as Sega by providing a device containing its own fair wodge of computing power.

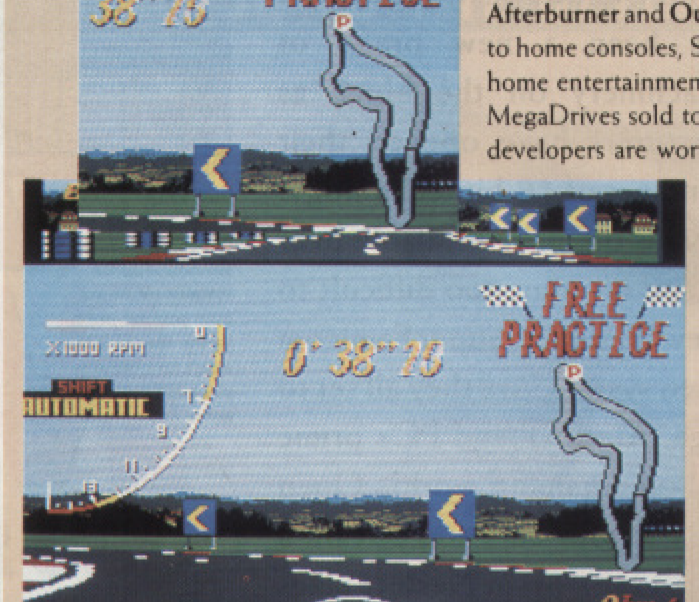
As for the Neo Geo – all this mass storage talk is not of much relevance. Much the same as new video releases, SNK's cartridge pricing policy puts the emphasise on cartridge renting rather than outright purchase so it's unlikely that SNK would produce a peripheral which is mostly designed to reduce game cost. And with a maximum capacity of 64 megabytes per cartridge the Neo Geo isn't really in need of extra memory in the form of external storage.

LINKING UP WITH THE OUTSIDE WORLD

Connectivity is the way of the future, Sega and Nintendo both seem to subscribe to this school of thought judging by their plans to release modems for their home consoles. As both machines have large on-board memories it would be possible to download games from databases held on remote mainframes.

SNK's plans for any peripherals to improve its machine's connectivity are unknown and their appearance will certainly depend on the machine's success in the next year. SNK does provide 64K RAM cards on which you can save your game position. What's more you can plug these cards into arcade Neo Geo systems and restart from where you left off.

SEGA'S MEGADRIVE



SUPER MONACO GP

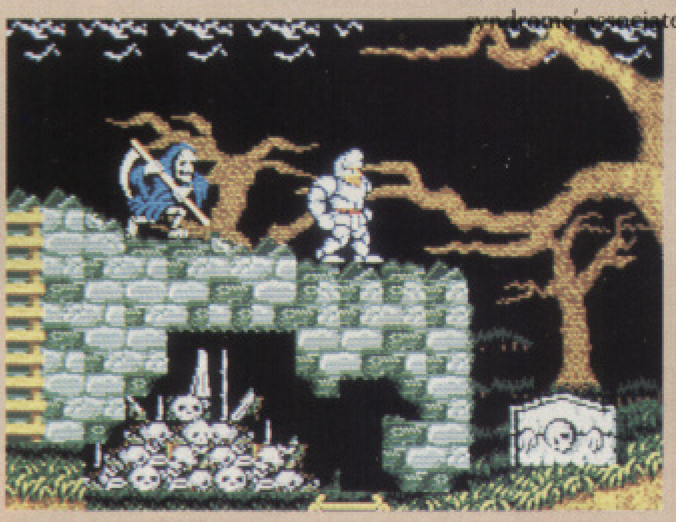
ANOTHER sparkling gem from the vast array of Sega software and another stunningly close arcade conversion. Zooming around a choice of great circuits, Super Monaco GP pits you against some of trickiest digital drivers about. The graphics are smooth, the sound is great and the gameplay is totally funky.

SEGA HAS a long and prestigious history in the computer gaming arena through its arcade hits such as **Galaxy Force II**, **Afterburner** and **OutRun**. Despite being a relative newcomer to home consoles, Sega looks set to be a name here to stay in home entertainment. This Christmas saw a huge amount of MegaDrives sold to the European public and a many 16-bit developers are working on games for this machine.

At £190, the price is a bit steep, though the wise shoppers amongst you should be able to pick up a system for around the £150 mark, complete with a copy of the conversion of **Altered Beast** (which is a bit stinky it must be said). Other cartridges vary in price according to the cost of production: £30-£45 is the usual spread of prices.

As yet the Sega MegaDrive has a fairly modest library of games officially released in Europe and despite the odd duffer the overall quality is quite pleasing. You can purchase a very large range of cartridges from any of the many console importers, though to use them you need to buy a special cartridge adaptor. This little widget sits between the foreign cartridge and your machine and allows the slightly differently shaped Japanese and American cartridges plugability with European systems. It won't damage your machine and you have access to a veritable smorgasbord of software. The usual price bandwidth for imported cartridges is £30-£40, with adaptors costing anything from £15 to £20.

In an amazing display of astounding clarity, Sega includes a link on its cartridge that can be set to either Japanese or English. Software publishers can detect the state of this switch and show the correct language when displaying any text on screen. As such many imported Japanese cartridges have been modified to English so you don't get the 'It's all Greek to me syndrome' associated with imported carts for other consoles.



GHOULS 'N' GHOSTS

A SMASH in the arcades and it's a smash here. It really is ACE (Advanced Computer Entertainment) of the nth degree. CapCom's conversion really does proud the wonderful graphics and sound capabilities of the MegaDrive. Fully maintaining the orginal's addictive gameplay, the idea in Ghouls 'n' Ghosts is to negotiate several levels of push scrolling backgrounds littered with hordes of evil. There are plenty of weapons available to you, some good and some a bit spoony in a wooden sort of way, plus a huge cast of end of level Bosses as well. Oh yes, it's another rescue the princess from the horrible predicament type scenarios but despite that hackneyed bit of slop the whole thing is glued together with excellent sound, great gameplay and lush graphics. One of the better reasons for buying a MegaDrive.



SNK'S NEO GEO

WALK INTO your local arcade and it's more than likely you will see one of SNK's Neo Geo arcade machines. Strip away the more than bulky case and huge 24 inch monitor, encase the electronic gubbings left over in a sexy black blob of plastic and you will have a Neo Geo home console.

The Neo Geo has been around for a bit of time now, making its debut in SNK's excellent arcade hit **BeastBusters**. Unlike the other 16-bit consoles, the intention seems to be to create a market of Neo Geo owners who will rent cartridges rather than buy them outright. The prohibitive purchase price of £150 a cartridge is out of the buying range of all but the most swanky of gamesplayers. The average asking price for this kit seems to be around the £350 mark, for which you receive a PAL converted machine ready to run on a PAL monitor.

Despite its uncontestable position as the most powerful home console the initial game releases are uniformly disappointing. The same care and attention paid to the Neo Geo's hardware construction is sadly lacking in its software catalogue. Fortunately new releases seem to have taken a turn for the better, a marked improvement in terms of gameplay and graphics but they still lack the 'WOW!' factor that the best Sega and Famicom software seems to have in abundance.



TOP PLAYERS GOLF

AN ABSOLUTE winner because the caddy's so cute. She offers all sorts of handy information and wears the nicest clothes. And though I could make all manner of crude sexist golf jokes about 'number of strokes', 'holes in one' and 'getting in the club', I won't because my love for her is more cerebral than that. We will fly through the universe on our incandescent wings of love. We will live forever through the electric touch of my flesh upon her pixels. The game's crap though.

TECH SPEC SEX

Processor: 12Mhz 68000
Memory: 64K Processor RAM, 64K Video RAM

VIDEO: The video chip is broken down into three playfields, each with its own background and set of sprites. It's like getting the video outputs of three Sega MegaDrive's and slapping them on top of each other. In all, you can get parallax scrolling to three depths along with a mighty 384 sprites whizzing about the shop. And that's good when it comes to writing just about anything. Best of all, you can shrink or enlarge each sprite up to and beyond the size of the screen making it fully possible to produce fully smooth versions of Space Harrier or Enduro Racer. It's not possible to rotate sprite images though.

SOUND: Like the Famicom there are eight channels of sampled sound available, but there's also a sound chip much the same as that found in the Amstrad available for spot sound effects. Because SNK doesn't seem too bothered about producing frighteningly large cartridges with tons of megabytes, the sound on Neo Geo carts is a tad impressive since it's just a load of memory-flabby samples.





NAM 1975

"SO I have to back to this hell again? So asks chief sprite soldier in Nam 1975 before being told to get back to the horrors of computer war. The aim is to battle through to the end against all manner of horrendous war machinery. And that's it really, much the same as Operation Wolf but without the charm. The gameplay really isn't up to much and with the combination of memory card saves and restarts it's possible to finish the whole game without too much effort. You can see from the screenshots that despite the Neo Geo's quite stunning graphic capacity Nam 1975 looks a mite rank. The only redeeming feature is the absolutely excellent sampled sound of which there's loads – they had to fill the cartridge with something.



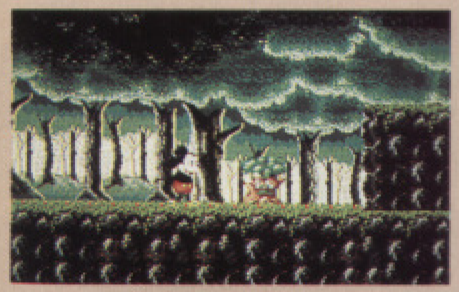
NINJA COMBAT

VIOLENCE is good. Everybody identifies with it some way and games giving players near omnipotent fightability are essential for settling old tensions. Every punch in the gob unleashed upon suffering Ninja fodder is a punch in the gob for every git who bullied you at school. Take that Geoffrey Evans. So its quite important that the whole thing looks, sounds and feels real, which is exactly why Ninja Combat is dull, dull, dull. A flying kick in the sternum to a leary-looking fellow should have him crumpled in pain, not flickering away in some odd programming trick. Boring Tosh.



NEW ZEALAND STORY

EVERY console has its representative from the cutesy faction of computer games. With the Sega it's New Zealand Story, a great romp through a platformy world to save a load of baby Kiwi's that have been whisked away by an evil Walrus. Much like its arcade counterpart, and far better than it's Amiga cousin, New Zealand Story is pretty beefy in the gameplaying department. There's a lot of challenge in it. It is a bit disappointing in the graphics department, but the smashing playability goes some way to make up for this. Worth a look.



MICKEY MOUSE

WITH THE FULL title of Mickey Mouse And The Castle Of Illusion, this run 'n' jump romp sees everybody's favourite rodent on a mission to save his tart – Mini Mouse – from the clutches of the wicked witch Miserabel. Mini is held in the eponymous castle, and to get there Mickey has to negotiate many a platform and ladder, avoiding the cute Disney-esque adversaries as he goes. Mickey's defence comes in two forms: he can throw fruit or use his bottom bounce bomb. It's all a bit of a laugh really, with pretty, colourful visuals and jolly dee sound.



TECH SPEC SEX

Processor: 8mhz 68000
Memory: 64K Processor RAM, 64K Video RAM

Taking a fairly traditional approach to its video architecture, the Sega MegaDrive is none too dissimilar to the kind of technology that's been the bread and butter of arcade games for many years now. Sporting a 68000 with an Amiga-esque clock rate of 8Mhz, the Sega can easily outperform both of its 16-bit counterparts due to the support video circuitry relieving the CPU of a lot of bother.
VIDEO: Basically it's a got a great sprite chip that can supply up to 128 of the little blighters, with a maximum of 32 on a line. There's also two playfields to give that lush parallax effect ever so popular with many new Amiga games. It's also handy for doing panels and stuff as well as great big end of level geezers with the minimum of CPU overhead. Though the screen isn't directly accessible by the CPU, as in the Amiga and Atari ST, it's still possible to create games that require large areas of the screen to be updated as is required with polygon-based games.
SOUND: Taking an approach first adopted in arcade machines, the Sega has a whole Z80a processor to look after the sound and music creation. That's just as much processing welly as a ZX Spectrum and all of it dedicated to making noise. As such Sega games have been very impressive on the sound front.

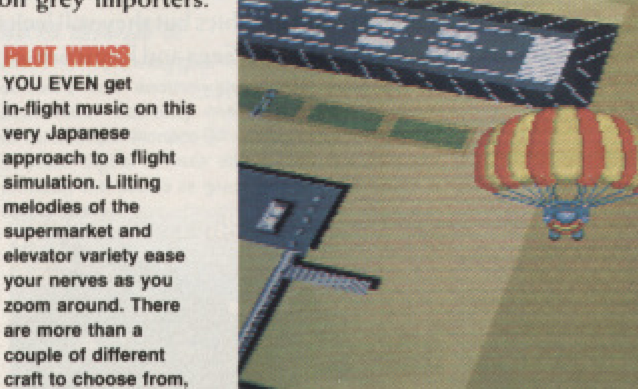
GOLDEN AXE

HERE'S A rock-hard conversion of a rock-hard coin-op. It's not quite the same as the original really, but the differences don't hurt much, honest. Golden Axe is a hack 'n' slash extravaganza of the first degree, with enough hacking and slashing to keep even the dullest of dullards happy. We reviewed the Amiga version in Issue 27, so that's the place to look for further details. But take it from us: there's only one basher better than this and that's Final Fight.

NINTENDO'S SUPER FAMICOM

RELEASED in Japan at the end of last year the Super Famicom looks set to capitalise on its 8-bit predecessor's amazing penetration into the world of home consoles. Even with its £200 price (the average level charged by grey importers for a SCART-converted machine), the Super Famicom is quite a whizz of a buy due the excellence of its software base. And don't forget – most suppliers will give you a free copy of Super Mario IV. A MegaDrive is only 11 quid cheaper. In Japan the machine goes for £90 and when it's released in Europe it should be marketed at a similar pricepoint. When the Super Famicom hits America's shores sometime in June, the grey import price is almost certain to come down but until then an invitation to the dance will cost you two ton.

On the software front there's not a lot of it but what there is is pretty smashing – an important point with imported software being knocked out at around 40 squid a shot. Unfortunately the Super Famicom has no scheduled release date for the European market so this leaves you dependent on grey importers.



PILOT WINGS

YOU EVEN get in-flight music on this very Japanese approach to a flight simulation. Lilting melodies of the supermarket and elevator variety ease your nerves as you zoom around. There are more than a couple of different craft to choose from, including a hang glider, a World War I fighter and a parachute. Each aircraft has its own unique challenge, though most of them are based around the 'get yourself through the 3D hoops' style of gameplay. Quite a surprise is the inclusion of the *Metal Hawk*-esque helicopter rescue section, where anxious victims need picking up from ships and islands. It's all quite a laugh. Using Nintendo's hardware to the max, Pilot Wings' three dimensional effect is truly astounding, with the detailed ground graphics updated every 60th of a second to create a truly smooth and hauntingly realistic effect. Not an out and out stunner in the personality stakes, but it does grow on you after a fair bit of play.



SUPER MARIO IV

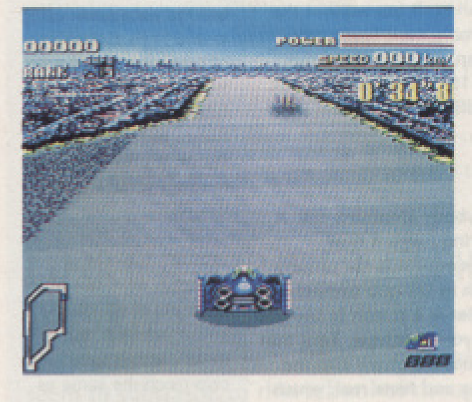
CAUSING a commotion wherever it gets plugged in, Super Mario IV is the flagship of Nintendo's software development. Basically it's the best game in the whole world ever and it's a smack in the teeth in for anyone bald enough to disagree. The idea is to retrieve Mario's girlfriend and a whole bunch of eggs from across a large map with dozens of different locations. Though the control method and gameplay are more than similar to its three NES predecessors, Super Mario IV combines the best from elements of arcade adventure to produce a maddeningly addictive end result. Looking ultra excellent are the very colourful and often slightly abstract backdrops. Combined with the sound, a wonderful mix of schmaltzy ballads and ragtime bops, the overall impression is somewhat scary for dedicated Amiga and ST gamesters. What makes it really great is the inclusion of some battery-backed RAM on the cartridge allowing up to three game positions to be saved. A great example how the inclusion of extra technology on the cartridge can significantly improve a game.

TECH SPEC SEX

Processor: 65C816 (Switchable 2.6Mhz-3.58Mhz Depending On Cartridge Configuration)
Memory: 128K Program RAM, 64K Video RAM, 64K Music RAM

The Famicom is an odd fish in that it's based around Rockwell's 65C816 processor, a piece of technology that throbbed at the heart of quickly forgotten Apple's IIGS. A direct extension into 16-bit from the 6502 (workhorse of the C64, Atari 8-bit, Oric and the like), the 65C816 is not as powerful as the 68000, SNK's and Sega's choice of CPU for their consoles. Even so, it's the Super Famicom's impressive array of hardware support that makes it a machine to reckon with, though this does make the possibility of fully filled polygon type games being prolific among the Famicom's future software catalogue a bit slim.

VIDEO: There's been a fair bit of hype that you may well have read about the Famicom's ability to rotate, enlarge and shrink sprites in a similar way to Afterburner and Galaxy Force. This is untrue. The confusion seems to have sprung from the Famicom's special video mode able to manipulate the background screen in such a way. FZero (Z Cars) uses this effect in a fairly stunning way to recreate a very realistic three dimensional roadscape. Pilot Wings also manages to craft a game out of similar programming methods but if you examine either game you will soon find a distinct lack of objects moving around in their 3D universes. This is because the hardware is unable to perform the same shrink 'n' rotate functions on its sprites as are available for the background. Also in the Super Famicom's awesome arsenal of video effects are four playfields each able to scroll independently to create bonzer parallax style backdrops.
SOUND: Two chips create the Famicom's considerably powerful aural soundscape. The SMP (SaMPling) chip is responsible for playing samples and waveforms across its eight (count 'em) channels. Much like an Amiga, these eight channels are capable of playing 8-bit samples with a 30Khz bandwidth. Unlike the Amiga, the Famicom offers data compression so as to avoid valuable cartridge space being rapidly consumed by detailed samples. The second chip in the Famicom's sound armoury is its DSP (Digital Sound Processor), capable of performing many functions on the output from the SMP chip before you get to hear it. For the Famicom programmer it's no more than a few lines of code to set up this DSP machine to give the sound you hear – echo, reverb, chorus or hundreds of other swish sounding sonic effects.

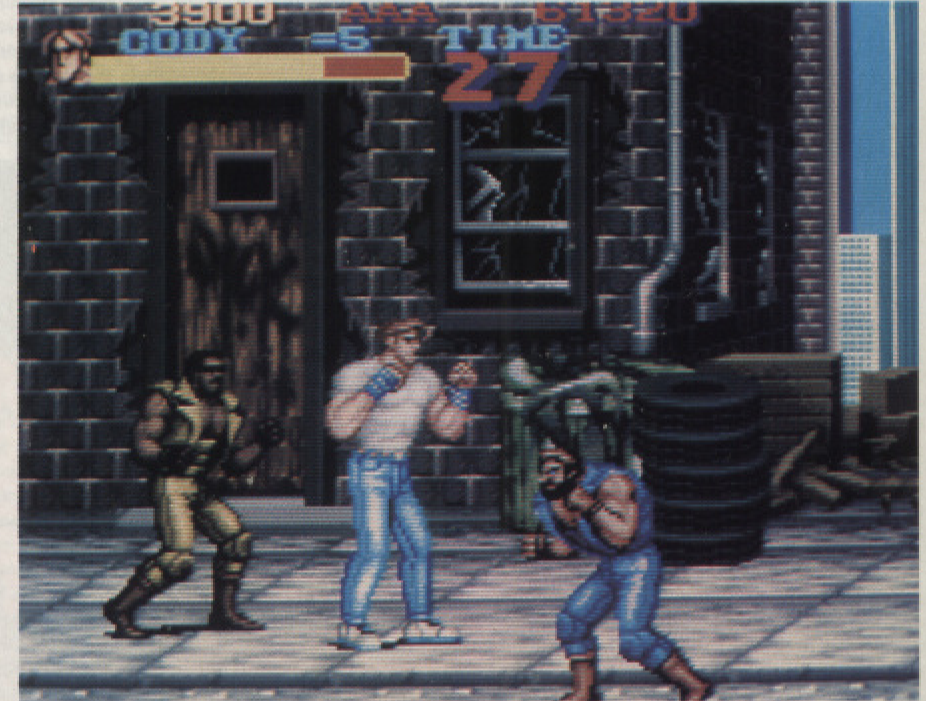


F ZERO

ANOTHER game that takes full advantage of the Super Famicom's display distortion facilities to produce breathtakingly realistic 3D views. This racer is set in a future world with space age vehicles and *Bladerunner*-like cities. The action certainly is fast-paced and despite initial feelings of boredom the gameplay soon shines through. The sound is a bit of let down, though interesting spot effects marry quite well into the 3D action.

FINAL FIGHT

PROBABLY one of the most popular arcade bash 'em ups of the last few years, Final Fight combines mindless violence with even more mindless violence to create an awful lot of mindless violence. And the marvellous news is that the Super Famicom has done an absolutely smashing job of coping with the heavy demands of Final Fight's huge sprites and detailed background. The end result is very nearly arcade perfect, only lacking the simultaneous two player mode. There's not much of story in Final Fight – the designers put more violence in instead. It's 10 levels of bad guy packed streets standing between you and the rescue of a damsel in distress. A vast array of different moves are available to you, though clever programming means that they are available with the minimum of hassle. Seconds after picking up the control pad you will be cracking sternums and spilling brains like an old pro. And everything's backed up with a wincingly realistic array of smack in the gob samples over a more than pleasant soundtrack. Frankly you just can't go wrong with this one, even the prohibitive £40 price tag is worthwhile for the amount of gaming pleasure Final Fight never fails to provide. A real crowd pleaser.



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In 1977 Mr Nicholas Scotti of San Francisco decided to visit his relatives in his native Italy. En route, the plane made a one-hour fuel stop at New York. Mr Scotti, thinking he had arrived, left the plane and started trying to find his relatives, not once realising he wasn't in Rome. While attempting to track down his relatives' address he stopped a policeman and asked for directions, speaking Italian. The policeman, a native of Naples, answered also in fluent Italian, further convincing Mr Scotti that he was home. Mr Scotti spent two days in New York before a cab driver convinced him.

In 1870, the Franco-Prussian War introduced the most secret weapon ever devised, the Mitrailleuse Machine Gun. The secrecy was so great that come the start of the war, no one had issued instructions upon how to use it.

In 1971 Mr and Mrs William Farmer of Margate travelled to Wales for their summer holidays. At the start of the week they joined a British Rail mystery tour. It took them straight back to Margate. "We were expecting the Welsh mountains," they said afterwards. Declining a tour of the town, Mr and Mrs Farmer popped back home for a cup of tea before returning to Wales and finishing their holiday.

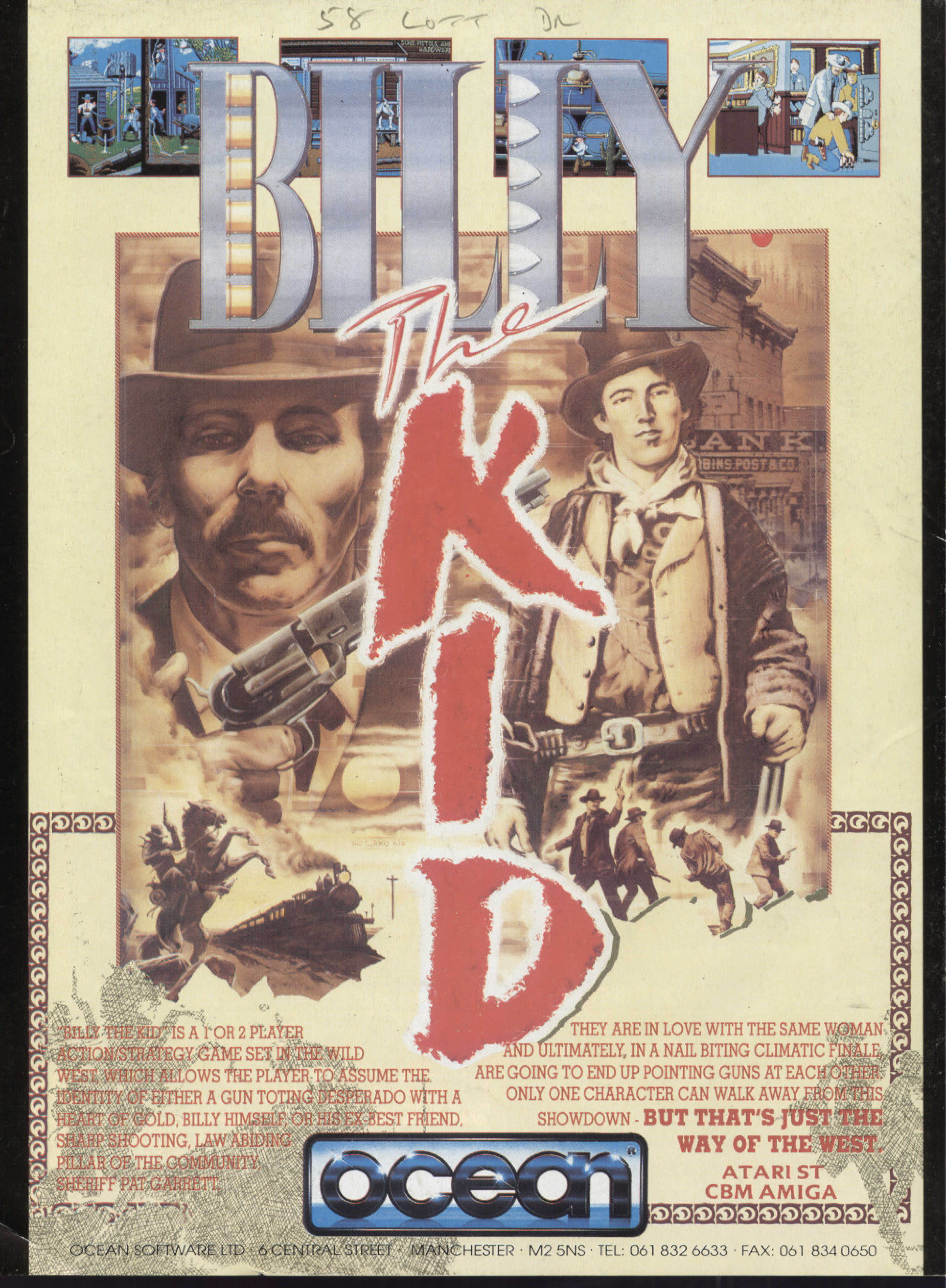
In 1976, during a flight across America, a man rose from the front of the plane, drew a gun and grabbed a hostess.
"Take me to Detroit," he said.
"We're already going to Detroit," she replied.
"Oh...good," he said and sat down again. Nobody said another word about it.

In 1975, a thief stole a radio from a shop in Ashton-under-Lyne. Returning home the radio was found to be faulty so he returned to the shop and demanded a new one. Unable to produce a receipt he was turned down, so he went to a nearby police station to complain. He was promptly arrested for theft.

In 1978, during the fireman's strike, a British Army squad was called in to rescue a cat from a tree. They were so quick, efficient and courteous that the cat's owner invited them in for tea. Some time later they said their fond farewells and got back in their jeep. Upon leaving, they ran over the cat and killed it.

In 1946, boxer Ralph Walton squared up to face Al Couture in Maine, USA. As he was adjusting his gum shield, Al struck him and knocked him out. The fight lasted 10.5 seconds, the ten seconds being needed to count Ralph out.

All of these events have one thing in common, The One Magazine was not involved. On February 28th The One magazine will be released containing up to the minute information on top-name computer games, along with informative and interesting features and a host of game reviews. The price will be £2.50 and the cover will contain a disk. Don't miss it.


58 LOTT DR
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